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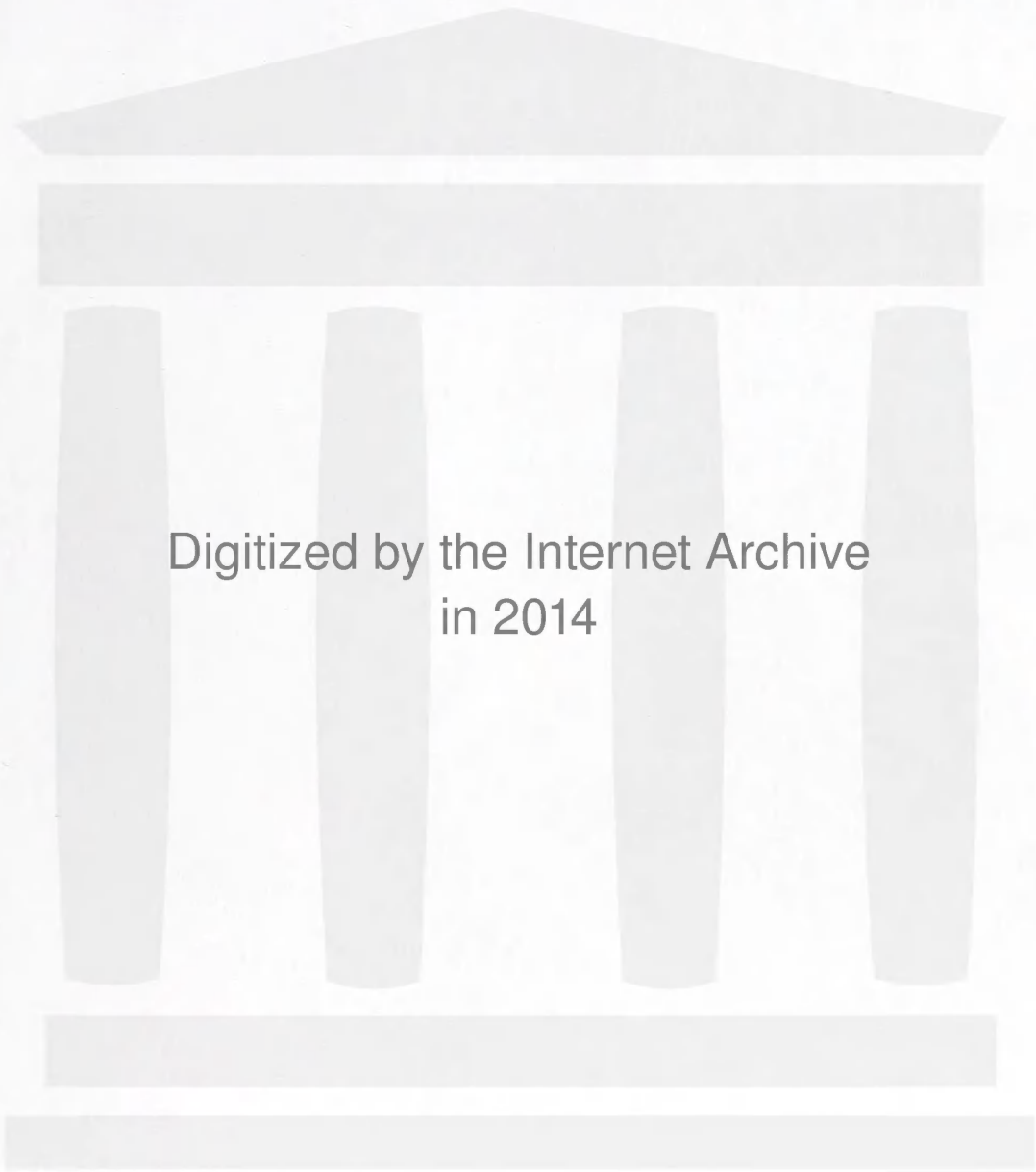

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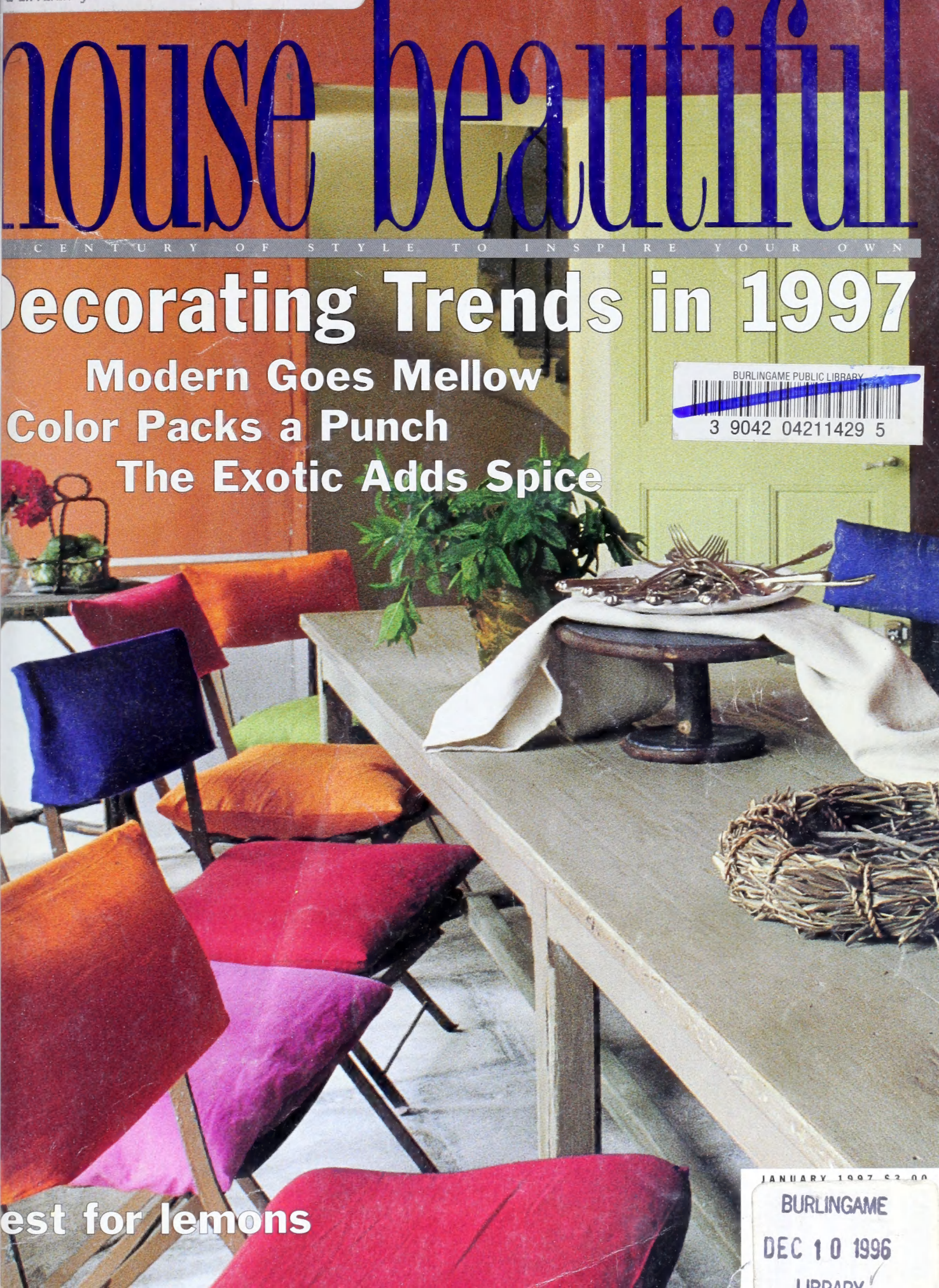

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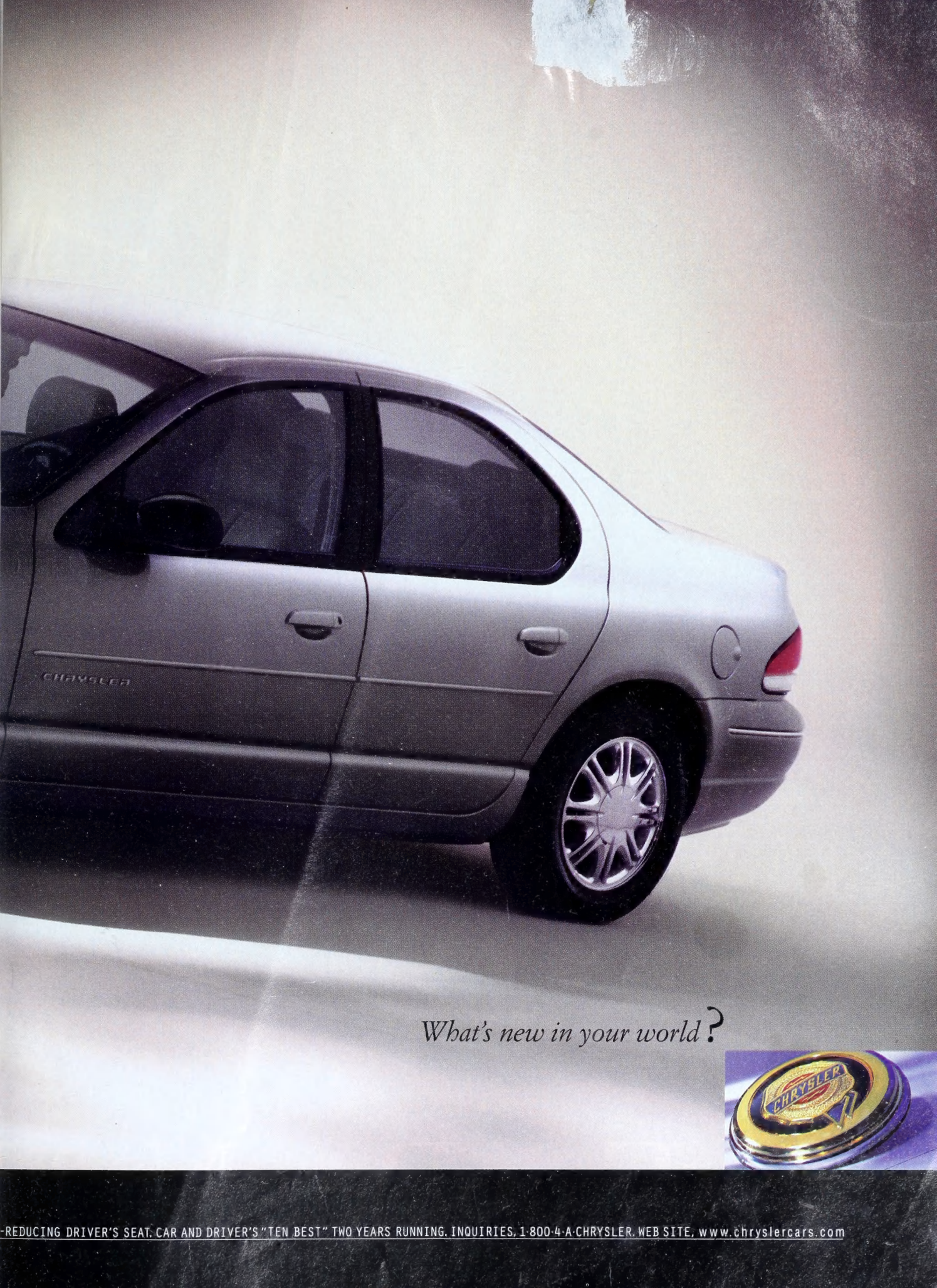

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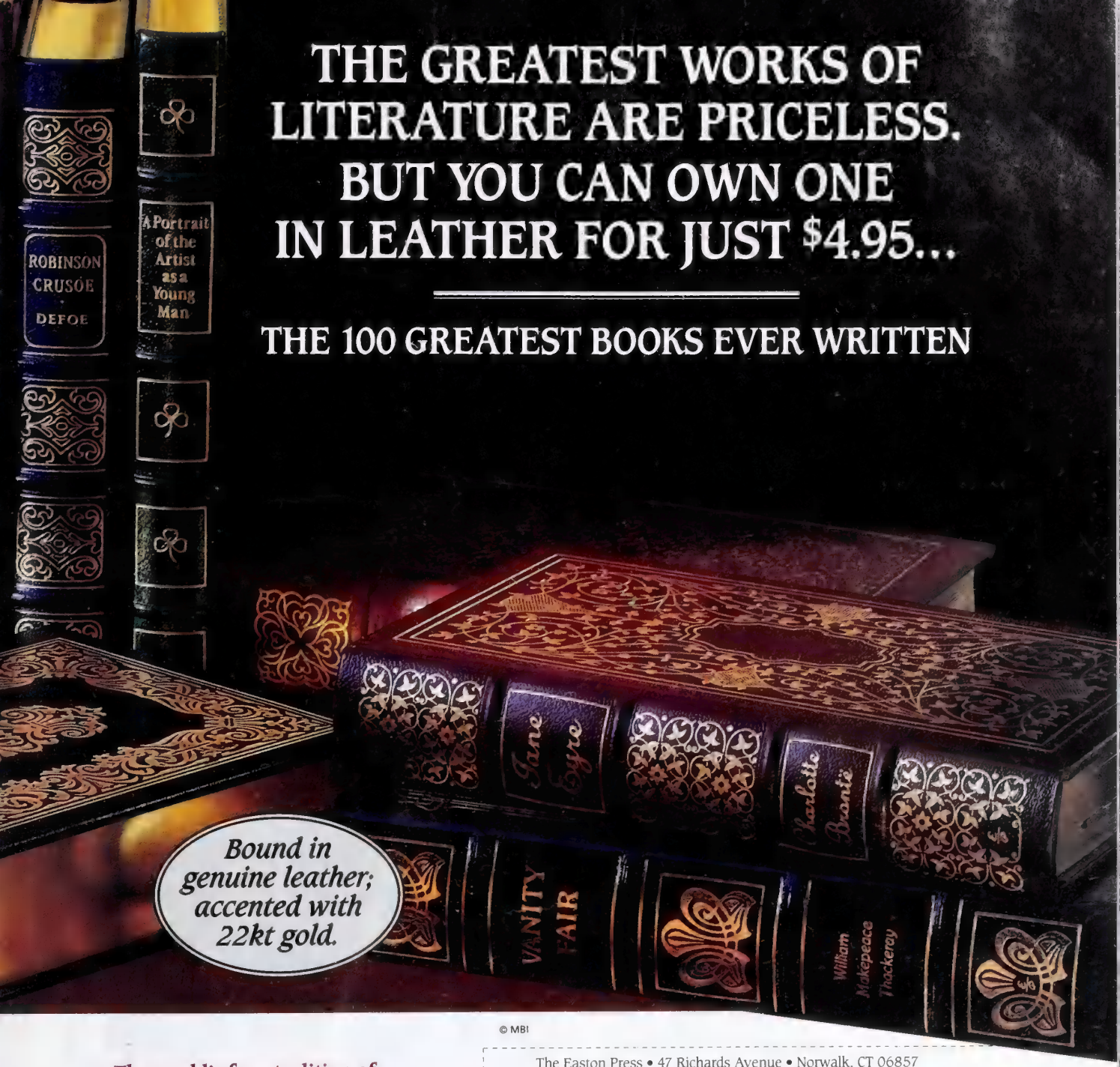

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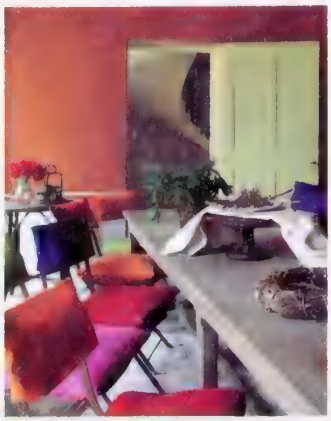

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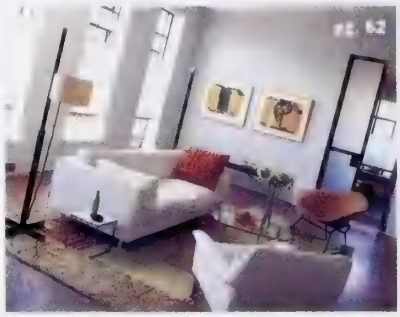

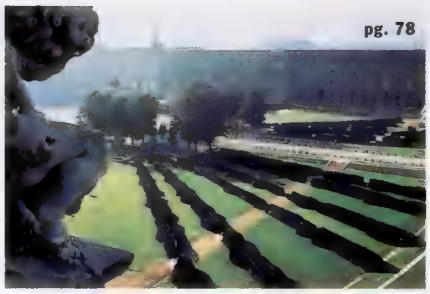

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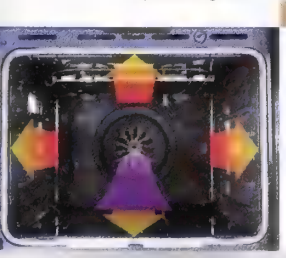

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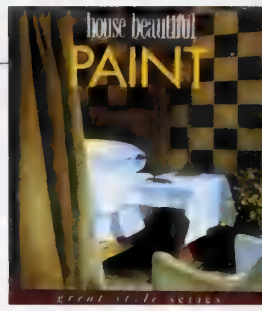

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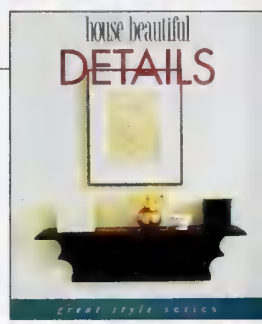

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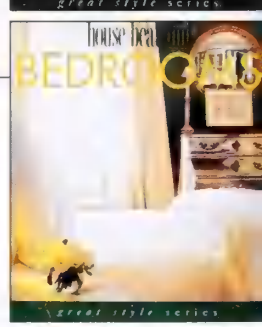

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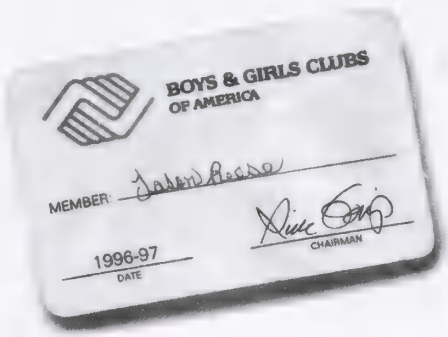

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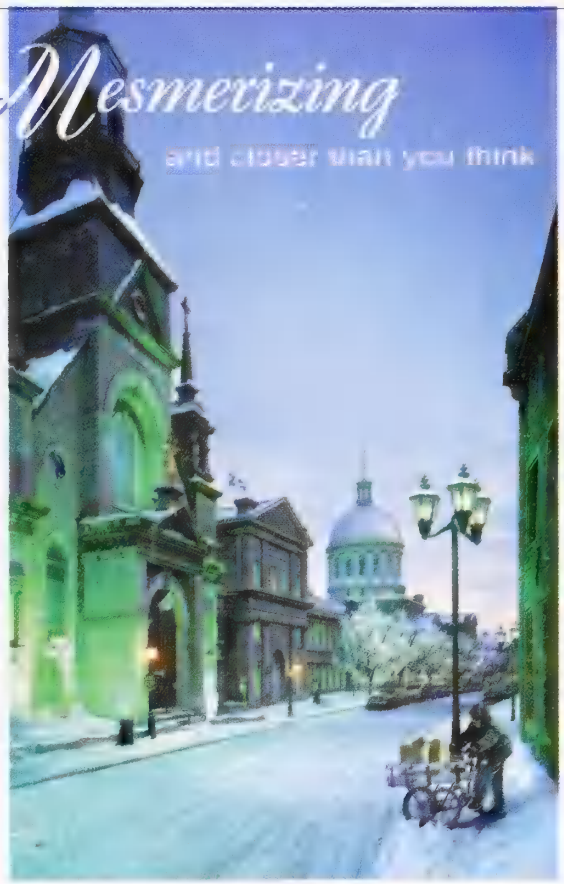

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THE TWO WEGONAS

By Elizabeth Newsom Mohr

It was a day in 1946 when I came home from first grade and my mother asked me to slip on a dress she was hemming. Her knuckles tickled the backs of my knees as she pinned up the hem. "Wegona burned," she said. "Aunt Will and Uncle Purnell weren't there. A man saw the smoke from the highway and drove in. He was able to save a porch chair and a typewriter. The rest burned to the ground. Your father is up there now." I visualized it all as she told me this in a flat monotone. My throat burned with the effort not to cry. Years later, I realized my mother must have been in shock. She had grown up going to Wegona. I had too.

Wegona was on Lake Jordan (pronounced "Jerdan" in Alabama) in Elmore County, just north of Montgomery. My mother and her Aunt Will were Elmores; the county was named for our ancestor, John Archer Elmore. Aunt Will and Uncle Purnell built Wegona in the 1920s, when their three sons were growing up, and it became the gathering place for generations of family and friends. First, they built just the living room, a big two-story balconied space with paneled walls. Each year, until Wegona was finished, Aunt Will and Uncle Purnell added on. They looked around and said, "We're gonna add a terrace here, with steps going down to the lake," or "We're gonna add a boathouse down by the dock." That was how Wegona got its name.

I loved the lake. Nothing was finer than floating around in an inner tube, arms and legs draped over the sides, head resting back, looking up at the blue summer sky with puffy white clouds and thinking about all the wonderful things that were going to happen in your life or thinking about nothing at all. Sometimes another floater would >

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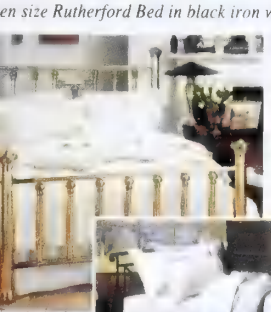

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If my father told about the black snake that chased him up the riverbank, Aunt Will told about the coral snake that went to sleep in her lap, then my father recalled looking right into the face of a rattlesnake

hook a foot under your inner tube and bob around with you.

I loved the sunken, sunlit dining room with the bay windows where crystal goblets sparkled and fresh flowers were always on the table; the kitchen filled with women's voices and laughter; the screened back porch where cakes and pies and jars of preserves were left to cool; the terrace where the men cleaned fish and swapped yarns; the upstairs bedrooms where bathing suits were hung in open windows to dry.

Most of all I loved the big living room. Here my teenage cousins rolled back the rugs to dance; here the grown-ups played sardines, a hide-and-seek game in which everyone ended up packed in one place. In wintertime I could fall asleep on the big sofa in front of the fire, a sofa so long several people could stretch out on it at one time, listening to stories.

The storytelling was competitive. My father would talk about the crow that used to escort him safely home when he was a country boy in Georgia and had stayed until dusk on his uncle's neighboring farm. Aunt Will would listen impatiently and then talk about Polly, her parrot who sang hymns and swore like a sailor. If my father told about the black snake that chased him up the riverbank, Aunt Will told about the coral snake that curled up in her lap and went to sleep, and then my father recalled climbing up a steep hill and looking right into the face of a rattlesnake climbing down.

I was waiting to be old enough to join in the grown-ups' stories and games, waiting to swim well enough to reach Gunter's Island. Gunter was Aunt Will and Uncle Purnell's youngest son. When he was growing up, he saved until he had twenty-five dollars, which he used to buy the island.

The weekend after the fire, we went up to see. The whole hilltop was black and gray, smoke still rising here and there in the rubble. It was wintertime and bitterly cold. The chimney, jagged edges of wall, and burnt trees looked threatening. Everything smelled like a huge wet fireplace.

I could see Aunt Will and Uncle Purnell slowly moving around on the other side of the great mounds of smoking rubble. Aunt Will had on a long black coat that was too big for her and a black hat. I had never seen her in a hat before. Later, I realized she must have been wearing someone else's clothes. I called out to them but they did not answer.

I looked at the top of a shining silver rock and asked what it was. My mother said it must have been a silver bowl or candlestick that had melted. All of the furniture and rugs and curtains and bath towels, the record-player and the records, clothes, family letters, photographs of celebrations and trips and people no longer living, the dishes Aunt Will used to set a beautiful table, the Princeton diploma handed to Uncle Purnell by Woodrow Wilson, their sons' school yearbooks, were all mixed together in piles of ashes. I have not, in a half-century, yet taken the full inventory of the loss. If ever material possessions absorbed the love and grief and joy of years, even generations, of use, those at Wegona had done so. After that, Aunt Will said she would never care again about things and she tried to teach the rest of us to do the same.

She might ask when I was opening Christmas or birthday presents, "Don't you want to give one of your toys to a little child up in the country who doesn't have any?" I had no choice but to part with a new gift. One day I decided to get my old bicycle out of the garage, but it was nowhere to be found. My mother remembered Aunt Will said I hadn't ridden it in years and took it to a child who needed one. Aunt Will probably would have asked my permission first but I was away at school.

With the house gone we did not see the lake for a whole summer. It was winter again before we drove back to Wegona and found bushes and weeds where we used to enter the house. Over in a corner, about where the kitchen had been, stood a little cinderblock structure. We went inside. There was a small living room with windows on two sides looking out over the lake. In an alcove off the living room was a kitchen.

"Remember how the women would be way off in the kitchen and hear the men roaring with laughter in the living room, and we would all wonder why they were laughing?" Aunt Will said. "Well, now we'll know."

There was a short, narrow hallway off the living room, a bathroom off the hallway, and, at the other end, a bedroom. It was nighttime. The house was closed in and sad. It was not beautiful. It had no wonderful smells. I did not say I wanted to leave, but I must have shown it because Aunt Will took me outside and we stood at the top of the stone steps leading down the hill to the lake. I reached down and touched the cold rough stone. The stones would feel as nice as before to my bare feet when summertime came. I looked down and saw a stream of moonlight across the water. Between the bare branches of the trees, I could see Gunter's Island.

From the little cinderblock house, the second Wegona began to grow. Aunt Will and Uncle Purnell built a separate guesthouse with two bedrooms and a little kitchen. They connected the two houses with a long, jalousied breezeway. They added a stone terrace.

My brothers and sister were not old enough to remember the first Wegona. It was at the second Wegona that we learned to water ski, that we brought our biology class to study pond life, that we were allowed to invite friends for house-parties. This was where we were taught that we had to make up our beds and sweep the breezeway before someone would take us down to the lake. This was where Uncle Purnell >

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made me sit in his lap and do ment
arithmetic.

Uncle Purnell died when I was
senior in high school, the night before
took the Scholastic Aptitude Tests.
had always been much stronger in ve
bal skills than in math, and my teache
were surprised when scores were r
turned and I had made exactly the sam
score on math and verbal. I figure
Uncle Purnell just stopped by the scho
on his way to Heaven and put m
through one last exercise.

Sophomore year in college, m
father came up for Father-Daughte
Weekend and brought news from hom
Aunt Will had sold Wegona and bough
a house in Florida on Sanibel Island
She did it on the spur of the momer
and told everyone afterward. Aunt Wi
was 71 when she acquired the Floric
house along with all of its furniture, po
and pans, and dishes and turned ove
Wegona pretty much the same wa
Sanibel was a new place then; to get o
the island you had to take a ferry.

I saw in this move Aunt Will
need for excitement. She loved to rid
the roller coaster. She loved to drive h
jeep over the sand dunes at Sanibe
which she did until she was in her ear
eighties and her sons took the jeep awa
Underneath, she had an amused sort
serenity, a confidence that everythin
would turn out all right. She was ver
much in touch with the otherworld
around her and often talked to God i
private.

Even though Aunt Will offere
male children in the family incentive
for not smoking or drinking before the
finished college, she bought cartons
cigarettes and bags of candy to give t
prisoners she saw working on road crew
along the highway. Was it horror
imprisonment that drew her to thes
men? A need to offer nourishment?

Once when I was visiting her o
Sanibel, she opened her mail an
showed me a letter from a condemne
prisoner. She had read about him in th
newspaper, about his wretched life an
brutal crime, and she had written t
him. "How could it hurt an old woma
like me?" she asked. "I've had so much

nd he's had nothing good in his life. But don't tell my sons. It would just vorry them."

Another prisoner is the subject of ny favorite Wegona story, the one that ny children like to hear most of all. Once when Aunt Will and Uncle Purnell were living in the little cinderblock house, before they started adding on to t, Aunt Will and three of her friends were sitting in the living room, playing bridge. Uncle Purnell was on a trip. The vomen thought they heard men's voices, nd then they heard dogs barking. There was a knock at the door.

"Mrs. Glass, I hate to bother you," aid the sheriff, "but we've got a convict scaped from the road crew this afternoon. Dogs tracked him down this way. Young guy, but he's dangerous. You turn on your radio and be careful till you hear ve've got him. Call my office if you see or hear anything."

On the radio they listened to eports of the convict who had escaped, ow they had brought in law enforcement people and dogs from three counies to track him down. They kept laying bridge.

"Willie, are your doors locked?"

"They don't have locks."

"Do you think we should close the vindows?"

"No, I don't think so." They kept laying cards.

There was no moon and outside vas as black as pitch. Aunt Will looked gain at the window, and her heart aught in her throat. The upper pane reected the hallway behind her. Dimly, he could see the pale face of a man. He vas standing in the doorway to her edroom.

"I hope they catch him soon. Those barking dogs make me nervous."

Aunt Will laughed. "I imagine hey make a certain young man nervous oo. Was that your spade?"

"That's a club, Willie. You're nervous too. Well, they always get caught ooner or later. Seems they would realize hat."

"Maybe he just needed to be free nd had to take a chance."

"Maybe he planned this with someone who's already picked him up in a car and taken him a long way away from here."

"No, I think he's close by." They shuffled the cards and started a new hand.

"What do you think the sheriff meant when he said he was dangerous? Willie, what do you think he'd do?"

"Oh, I don't know. I couldn't really say. But I know what I'd do if I were that young man and I could hear those dogs out there barking. I would slip down to the lake while I still had time. I would take the oars off the dock and untie the boat, and I'd row out to Gunter's Island. I'd row to the other side of the island and pull the boat up into the bushes. It's so dark out there, there's still a good chance no one would see, and with all the noise the dogs are making, they wouldn't hear. I'd spend a night on that island by myself. I'd lie down in the soft pine straw and listen to the crickets and the hoot owl and the water lapping. I'd know that maybe sometime tomorrow they'd find me, but I always would have that peaceful night by myself on that island."

They played another hand of bridge. One of the women looked at her watch. Aunt Will went to the alcove kitchen and started a pot of coffee. After a few more hands, they heard a car drive up and someone walk to the door.

"Mrs. Glass, I'm afraid I'm going to have to ask you all to leave. The dogs are leading us closer to your house. You may be in danger. Can you spend the night in town with one of these ladies? I'm going to escort your car out to the highway."

And so it became part of the history of Wegona that a frightened young convict once spent a night wrapped in the scent of pine on Gunter's Island, feeling the fresh breezes off the lake, until a fisherman spotted Uncle Purnell's boat hidden in the bushes and reported it in the morning. ■

Elizabeth Newsom Mohr, director of college relations at the Atlanta College of Art, writes frequently for local publications.

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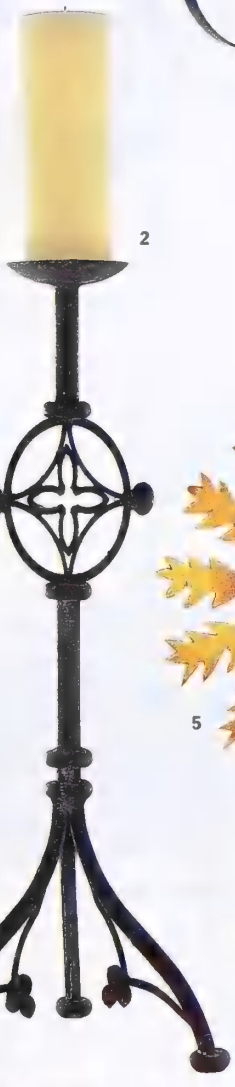
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A CAR IS BORN.

May 15, 1990:
Inspired by childhood memories, a designer at Pacifica, Chrysler's California design studio, scribbles the words "production hot rod" on a 3"x 5" card.

August 13, 1
Designer walk
colleague's o
with loose ske
21st century ope
roadster. That e
a group gathers
how it could b

February 1, 1996:
"The only action more outrageous than creating a Prowler show car is building copies for sale to the public. Proving that this is not your average car company, Chrysler Corporation intends to do just that."- Motor Trend, February 1996

January 10, 1996:
Wearing shades à la Jake and
Chrysler Chairman Bob Eato
Bob Lutz wheel Prowler prototy
Detroit Auto Show to annou
that it will become a limit
production 1997 Plymout

What's the point of building an outrageously cool concept car if the closest anyone can get to it is behind a velvet rope at some auto show? That's what we thought too. At Chrysler Corporation, concept vehicles aren't just exercises in corporate
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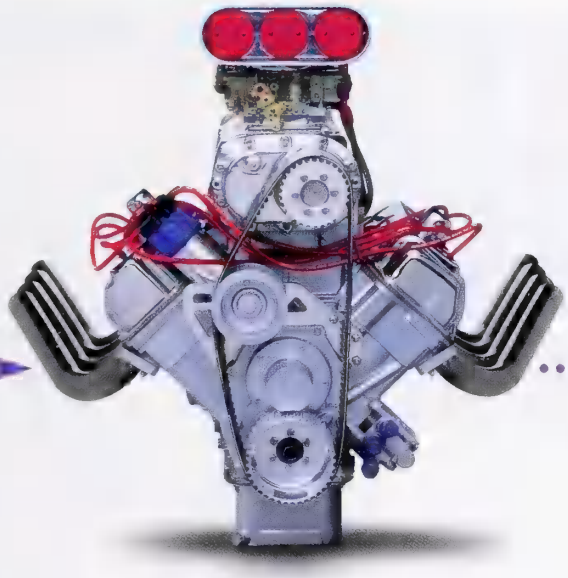
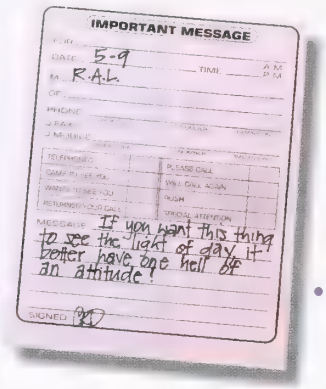


September 18, 1990:
Chrysler Design Chief Tom Gale starts work on his own custom street rod.

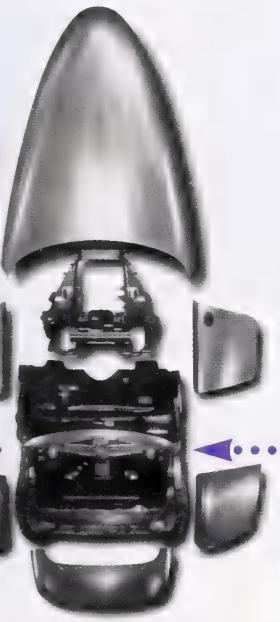


May 9, 1991:
Chrysler top management gets wind of project. Message from President Bob Lutz: "If you want this to see the light of day, it better have one hell of an attitude."

May 20, 1991:
Lutz is shown scale model of concept car. Grinning, he agrees with recommendation to build full-size version. Project is named "Prowler."

May 10, 1992:
Chrysler team travels to the NSRA Street Rod Nationals for research, inspiration, and rousing performance by Peter Noone and Herman's Hermits.

January 7, 1993:
Prowler show car draws huge crowds at Detroit Auto Show, followed by impassioned pleas to put it into production.



April 15, 1995:
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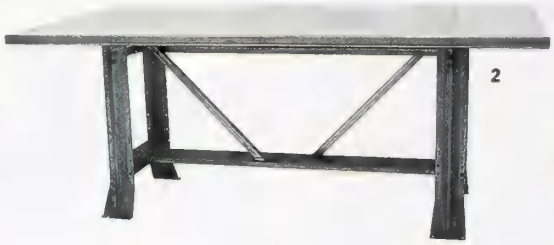
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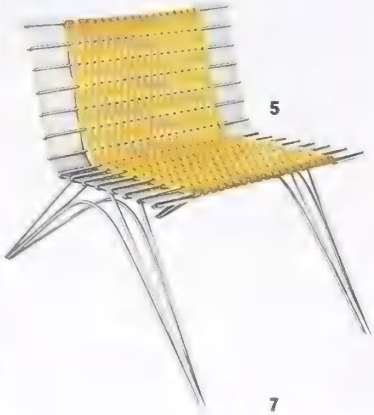
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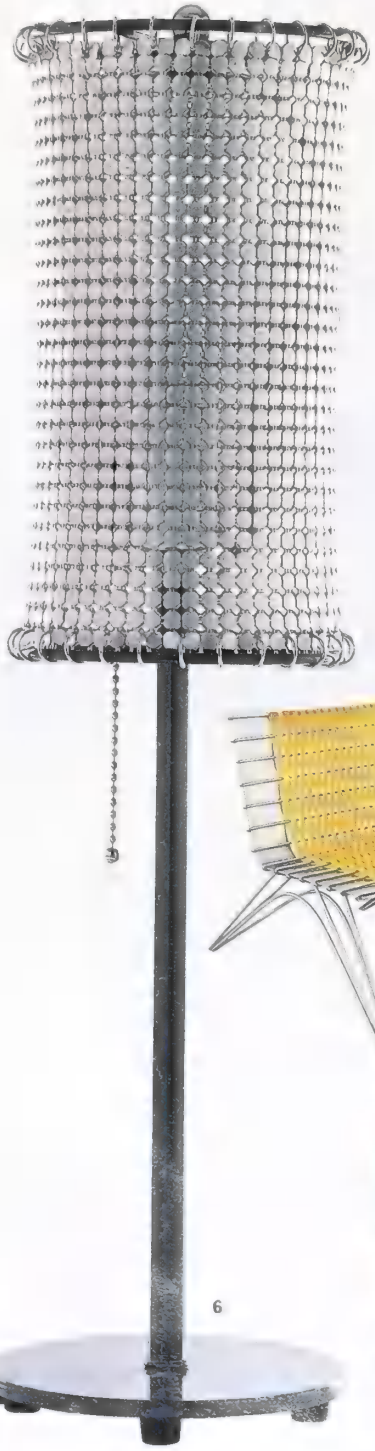
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5. *Handeye's ste chair is caned with latex tubing $850. Call 800-689-0713.*
6. *Wendy Stevens's Lucia lamp has a beaded mesh shade, $210. Ca 814-349-8232.*
7. *Aluminum dresser is mounte on casters, $3,850. From R.A.G.E.: 718-596-7960.*
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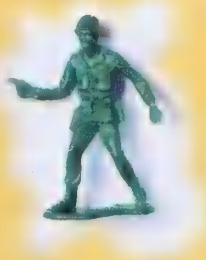

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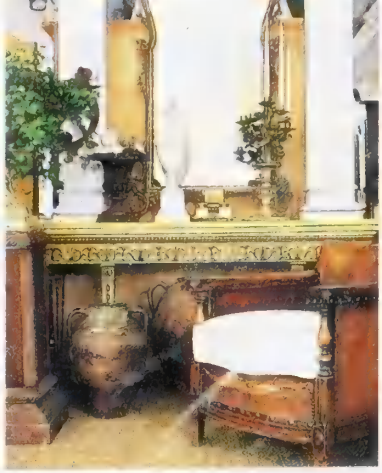

DRESSING THE HOME

After twenty years selling upscale European sportswear at her four Henry Lehr stores, Toni Lehr switched gears and opened Henry Lehr Home in Westport, Connecticut. "It's the jeans and cashmere sweater look for the home," she says. A well-worn 1930s French leather club chair (left, $2,800 a pair) stands alongside a fancy gilt console table ($3,800); a rusted metal urn ($129) is placed in front of a grand gold carved mirror ($3,200). Danish-born Lehr loves Europe and travels to England, Belgium, and France on buying trips three times a year, looking for old Provençal ceramic urns ($350 each), English brown-and-white transferware, and architectural remnants like a marble finial ($650). Henry Lehr Home, 21 Main St., Westport, CT; 203-221-1353. *Elizabeth Mayhew*

IN THE AIR

Going beyond Neiman Marcus's annual tradition—big-ticket items in their Christmas catalog—mail-order companies are offering extravagant luxuries year-round. Example: a $13,900 La Cornue range from Williams-Sonoma

SHOWS

New York, January 31–February 2 At the first-ever National Black Fine Art Show, see paintings, sculpture, photographs, and decorative art. The offerings range from a wood stool with a carved bat motif from turn-of-the-century Cameroon (left) to Romare Bearden's *Morning* (above), a 1979 lithograph. Call 212-777-5218. **New York, January 24–26** The Outsider Art Fair shows work by self-taught artists on the margins of society, such as Carlo, who created *Untitled* (right), c. 1970, while in a mental hospital. Call 212-777-5218.

EXHIBITIONS

New York, January 23–April 27 To celebrate the 300th anniversary of Giambattista Tiepolo's birth, a retrospective of the Italian artist's work, at the Metropolitan Museum of Art, highlights 80 of his paintings and 33 etchings. The show focuses on large-scale canvases, depicting saints, heroes, and heavenly visions. Call 212-535-7710. **New York, January 17–April 13** Meanwhile, the Pierpont Morgan Library has assembled 115 of Tiepolo's drawings, including the allegorical figures of *Nobility and Virtue* (left). Call 212-685-0610. **Richmond, January 10–February 28** "Still Life: The Object in American Art" at the University of Richmond's Marsh Art Gallery concentrates on 20th-century art. Works vary dramatically, from Andy Warhol's 1976 abstract acrylic and silkscreen *Still Life* to Samuel Halpert's 1915 Fauve-influenced painting *The Red Tablecloth* (right). Call 804-289-8276. [illegible] man

HANG-UP

Back in 1971 artist Dale Chihuly celebrated the opening of the Pilchuck Glass School by sailing several glass "floats" across the surface of a pond. Inspired by his earlier work, Chihuly and friends have created a series of glass Aerials (above left) to commemorate the 25th anniversary of the school near Seattle. Strung with small wire ties at the neck and colored vibrant shades of blue and green, the delicate Aerials are enchanting. Because they're translucent, light filtering through the glass forms an interplay of shadows. Each limited-edition piece costs $500 and comes with a book autographed by 25 artists describing the history of Pilchuck, where students from around the world learn the intricacies of glassblowing, stained glass, glass engraving and other techniques. Call 206-621-8422. *Beth Sherman*

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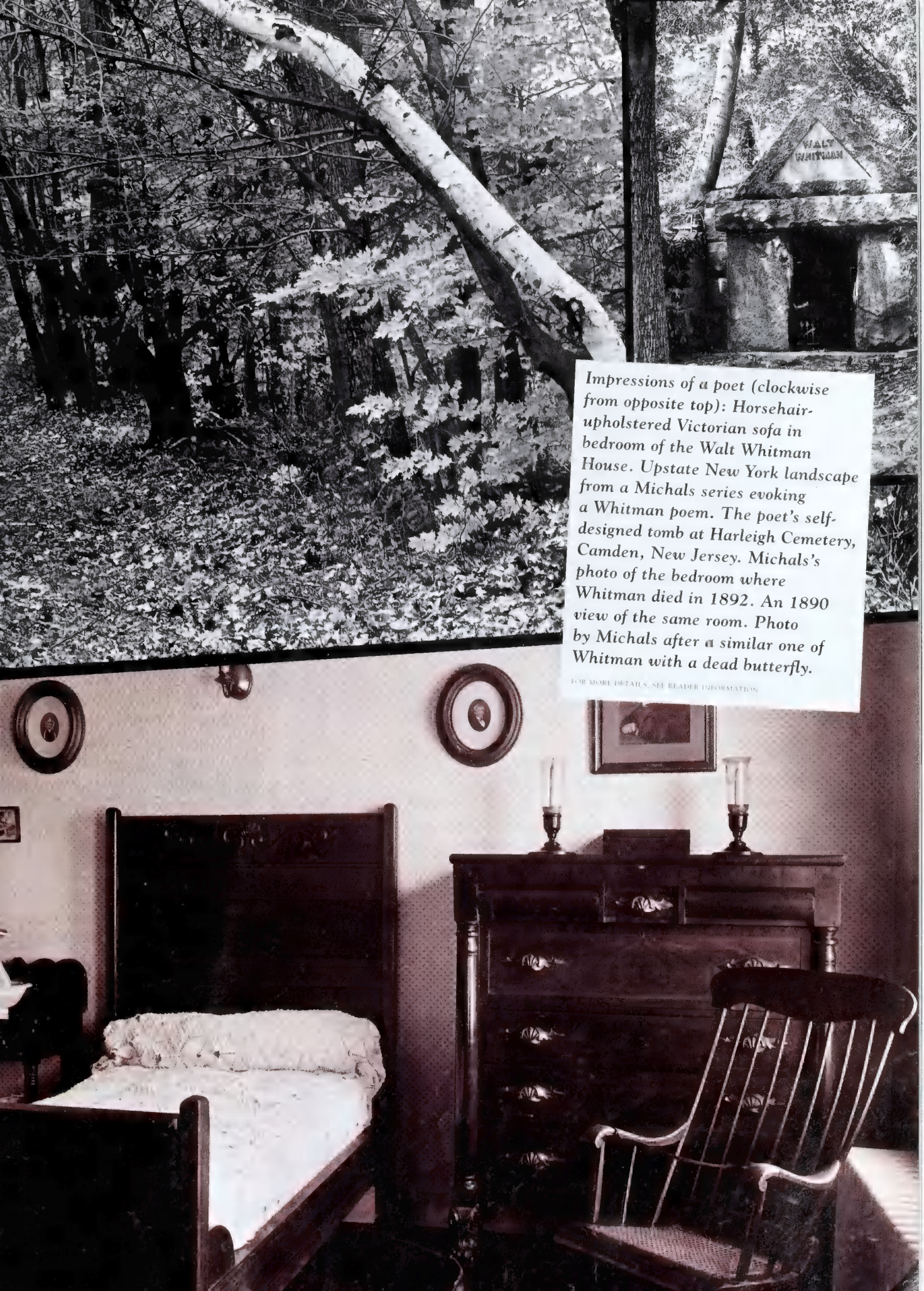
About Books

A SONG TO WHITMAN

With his new book and exhibition celebrating America's greatest poet, photographer Duane Michals, whose pictures of Walt Whitman's last home are published here for the first time, brings into vivid focus a transcendent artist whose spirit still contains multitudes

The parlor of the Walt Whitman House in Camden, New Jersey (above left), where the poet lived from 1884 until his death. Superimposed is a letter Whitman wrote to his friend Harry Stafford. Right, top to bottom: Duane Michals's double-exposure photograph of the face of a youth and the first page of "Song of Myself" from Whitman's 1855 masterpiece, Leaves of Grass. *One of a sequence of four Michals photos shot in upstate New York and inspired by a Whitman lyric. These two images are included in Michals's newly published* Salute, Walt Whitman *(Twin Palms, $60), and are on view at the Janis Gallery in New York beginning January 10. The poet's favorite portrait of himself, at the Walt Whitman House.*

WALT WHITMAN'S ROOM (1890).



Impressions of a poet (clockwise from opposite top): Horsehair-upholstered Victorian sofa in bedroom of the Walt Whitman House. Upstate New York landscape from a Michals series evoking a Whitman poem. The poet's self-designed tomb at Harleigh Cemetery, Camden, New Jersey. Michals's photo of the bedroom where Whitman died in 1892. An 1890 view of the same room. Photo by Michals after a similar one of Whitman with a dead butterfly.

FOR MORE DETAILS, SEE READER INFORMATION

KING OF CHAIRS

Denmark's Hans Wegner designed 500 chairs in his sixty-year career, and many of these pieces—pared down yet sensuous—are highly sought after today. In a rare interview at his home in Copenhagen, Wegner talks about his philosophy of no-frills comfort—which makes his work both revolutionary and timeless

BY DALE MACKENZIE BROWN

The man who has been called the world's greatest furniture designer is old now. His voice has been reduced almost to a whisper, his walk to a shuffle. But talk to him about his work and Hans Wegner's face lights up as he shows a visitor around his Copenhagen home. All the pieces of his sixty-year career are here, an extraordinary assemblage, and he pats them gently, as though they were his children. He pauses at one of his favorites, the Ox Chair of 1960. Covered in black leather, it sits powerfully on a base of polished metal tubing, the headrest extending out generously from either side of the broad, tall back. There is indeed something oxlike about it, a contained energy and an echo, in the sweep and curve of the headrest, of two thick horns. Wegner lowers himself slowly onto the seat and then demonstrates how easy it is to move about in the chair; with some effort he lifts a leg over a padded arm and lets it dangle. He is quick to point out that this is really how the chair should be used.

"I never made anything for the money," Wegner says. "It had to be for the fun of it." And by creating designs to please himself—for the fun of it—he avoided the trap of fashion. His work is timeless.

In the Kingdom of Denmark, the country of his birth, the 82-year-old Wegner is a living legend, with an entire wing of a museum in his hometown of Tønder devoted to his accomplishments. Yet however honored and loved he may be, Wegner can have no greater satisfaction than knowing that his most famous design, The Chair, as it came to be called, is still being produced almost fifty years after he conceived it. Denmark even saw fit to put his icon of modern furniture on a 1991 postage stamp. In its elegance and simplicity it remains as beautiful and desirable today as when released in 1949.

Wegner is one of the last of that generation of Danish geniuses who put Denmark on the world cultural map in the 1950s. Indeed, it was The Chair that first signaled something quite extraordinary was happening there. When the editors of the American magazine *Interiors* saw the piece for the first time in 1950, they fell in love with it, calling it *the* world's most beautiful chair (hence its name), and placed it on their cover. >

The chair man (below, second from left, photographed in 1987) and a few of his designs. A 1963 model, above, is painted laminated wood with upholstered back and seat. Below, from left: The Wishbone Chair remains Wegner's best-selling piece. His leather-covered Ox Chair has legs of chrome-plated steel piping. The oak and cane Folding Chair collapses to be hung on a wall.

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Wegner's most famous piece is known as The Chair. Denmark saw fit to put this icon of modern furniture on a postage stamp in 1991

"No matter where you stand," wrote Marion Gough in House Beautiful in 1959, "its lyrical, fluid line seem to take on the dimension of sculpture." Wegner's American success shone the spotlight of international fame on his fellow Danish designers—among them the still-living, still-designing Nanna Ditzel and the late Arne Jacobsen and Finn Juhl—whose own distinguished furniture soon became as sought after as his own.

Today Wegner's classic pieces and those of his contemporaries are being collected as modern antiques. Young Danes are snapping them up at auctions and in the shops that have recently opened in Copenhagen specializing in the furniture of the golden age of Danish design, the period from the 1940s through the 1950s. And some American dealers are shipping whole containerloads of chairs, tables, desks, sofas, and lamps back to the United States.

Almost all the furniture dates from the post–World War II era. When the bleak, grim years of German occupation came to an end, Danish designers found themselves suddenly free to release their pent-up energies. "We felt the whole world lay open to us," Wegner remembers, speaking of himself and his then-collaborator, the cabinetmaker Johannes Hansen, "and we wanted to show what we could do. Our aim was to make things as simple and genuine as possible, to try to make wood come alive, to give it a spirit and vitality, and to get things to be so natural they could only have been made by us."

In this, Wegner was fulfilling an idea that had been abroad in Denmark for a while, but had yet to be fully realized. During the 1920s Danish designers had fallen under the sway of the Bauhaus and its credo of functionalism. But the stringent German lines and exactitude were too cold for their warm Danish hearts and they sought to humanize the philosophy of spareness. They realized that furniture should not just look functional (as did the German examples with all their straight lines, flat surfaces, and circles), but *be* functional—that is accommodate, indeed welcome, its user. Furniture, after all, was for people.

Wegner began, he says, by "stripping the old chairs of their outer style and letting them appear in their pure construction." He reduced them to the frame—four legs, a seat, and a combined top rail and armrest. In Denmark this was tantamount to revolution. Danish houses of the day were stuffed with "prestige furniture, period copies, hair-raising Renaissance stuff," Wegner says with a shudder. While contributing to the domestic coziness that Danes love, these oversized pieces ate up space that the typical family of four, crowded into a small apartment, might have put to better use. The time had come to clean house.

Wegner's early designs exemplify this philosophy of reduction. For his Chinese Chair of 1944, he took a boxy, low-seated Mandarin chair that he had seen in a book and admired for its bare-boned simplicity and reinterpreted it, lifting it higher off the ground to give it an airy, modern elegance. From this prototype would spring four successful variations, including his best-selling Wishbone Chair, so called for its splayed backboard. In Wegner's hands, the English Windsor chair also took on new life as the gracious Peacock Chair of 1947. The designer transformed it with comfort in mind, broadening the seat and flattening the fanned slats of the back at the point where they touch the shoulder blades (an improvement that lent his version its resemblance to the spread tail of the bird).

Wegner believes that furniture should excite the senses. "Love of wood is something that all mankind has in common. Regardless of where people come from, they cannot stop themselves from letting their hands stroke a piece of wood, hold it, sniff, and experience that material." People see with their hands, he always says, a phenomenon observable in any good Danish furniture store as customers glide their fingers over the smooth surfaces.

The master's love of wood encouraged him to reveal to the eye just how his furniture was made. He allowed joints to be part of the design. Rather than camouflage pegs, he let them show. He eschewed varnish and instead buffed his chairs, or gave them a light coat of lacquer. That is why his furniture is so easy to maintain and restore to its former luster. "All you have to do," says his wife, "is wash it down with soap and water or rub it with a little oil."

Wegner's feeling for wood developed in his boyhood, when he worked as a carpenter's apprentice in the southern Jutland town of Tønder, where his father was a cobbler. It was a wonderful place to grow up. "We had a full range of craftsmen just around the corner," he remembers. "If you needed a strip of wood, the cabinetmaker was down the road. The whole world was at hand. Everything was simple, close, human." Whenever an old house was torn down, the young Wegner was there to collect some of the well-seasoned timber, which he then proceeded to carve.

After his army service, Wegner began studies at Copenhagen's Technical College and soon got involved with the Copenhagen Cabinetmakers' Guild, a breeding ground for talent. Away from the provincialism of Jutland, he >

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bloomed. He went to the School of Arts and Crafts and then began to work for Arne Jacobsen, an architect who himself would turn to designing clean-lined furniture for his glass-and-steel buildings. In time, Wegner set up on his own. He got a kick out of provoking cabinetmakers to explore ideas—"making things they told me are impossible."

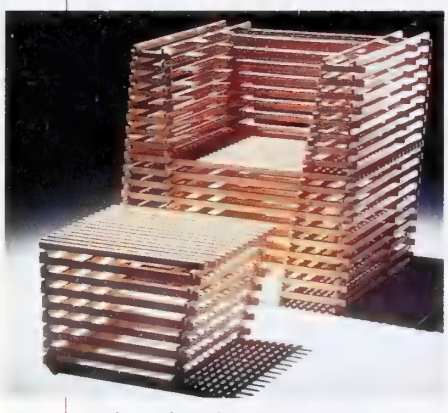
Wegner's method was to sketch ideas on paper. If he liked them, he would develop them into more finished drawings, then build small-scale models. Forming a mini-museum of his work, the models fill shelves in his studio and are themselves works of art. He lifts one down to show, its seat and back tightly woven of fine cord. "It took me a day to do the weaving. So I knew how long it would take a man in the workshop." But this design process was merely the prelude to the moment of truth: As he has often said, "A chair is only finished when someone sits in it"—and it does its job. As a reminder of furniture's ultimate purpose, he keeps a cutout of the human spine hanging from a shelf.

Over the course of his career, Wegner has come up with designs for about 500 chairs. Several of his most popular ones are still being manufactured, and some have recently gone back into production. (Call Design Selections International at 914-271-3736 for stores in the United States that carry Wegner chairs.) But a few, like the laminated, crisply curved and bent Shell Chair that sits in his study draped with a fluffy sheepskin, exist only in prototype. Entered in a 1949 Museum of Modern Art competition that called for cheap furniture that could be made by machines, the Shell Chair won. Had it been manufactured it would have competed with Charles Eames's famous laminated lounge chair and ottoman of the same period. Perhaps one day it will be produced, along with other unrealized Wegner designs. Wegner's older daughter, Marianne, herself a designer, is cataloging and filing hundreds of her father's large-scale drawings in the light-filled studio next to his now-silent workshop. ■

Dale Mackenzie Brown, a writer based in Alexandria, Virginia, is author of The Cooking of Scandinavia *(Time-Life).*

DENMARK'S NEW DESIGNERS

It's not easy being a furniture designer in Denmark, not when the long shadows of Wegner and his contemporaries slant across your path. To draw attention to their work, young designers band together in groups and hold exhibitions of their designs.



Niels Hvass, a teacher at the Design School and a bright light on the furniture scene, belongs to a group called Octo after the eight members that constitute it. Mindful that Denmark's heavy use of teak for the world furniture market in the 1950s contributed to the destruction of forests in Southeast Asia, Hvass is determined that his work be ecologically sound. He has produced springy chairs shaped from single pieces of recycled tinted and folded aluminum; an armchair and an ottoman built from slats (above); a lounge chair constructed of lengths of willow thatch piled one upon another and bound by twin steel cables; an armchair and ottoman sliced from stacked newspapers. Hans Sandgren

Jakobsen, another promising designer, works with Nanna Ditzel and is part of a group called Spring. His legless Tatami Chair (below left), a cushioned disk with a ribbonlike back of folded and bent laminate, sits directly on the ground. In his handsome café chair and table steel, brass, and wood play off one another.

While designers like Jakobsen and Hvass strive to make a name for themselves, others a few years older have solid reputations. Among them is Niels Gammelgaard, founder with Lars Mathiesen of the dynamic group called Pelikan Design. Gammelgaard has completed numerous projects for Sweden's Ikea, but Pelikan serves the upscale market too, having executed commissions for the Italian firms Matteograssi, Cappellini and Emu. Peter Hiort-Lorenzen and Johannes Foersom also cater to an international market. Their light-weight conference chairs and modular office tables permit various configurations (above). A lozenge-shaped upholstered sofa called Rotor has a divided back whose two parts slide around to form opposing seats for a face-to-face conversation. *Dale Mackenzie Brown*

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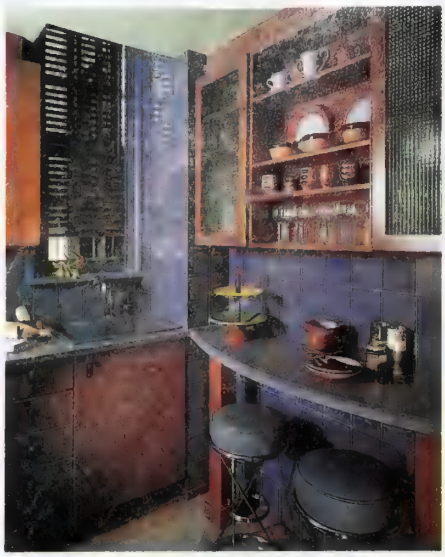
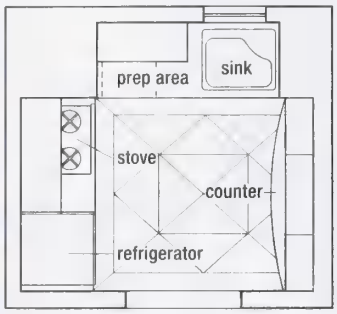


MAKING A KITCHEN USER-FRIENDLY

This space, designed for someone with physical limitations, is colorful rather than clinical, and convenient in every way

By Tracie Rozhon

Handleless cups and thick-stemmed glasses are easy to retrieve from open shelves (top). The curved faux-granite counter makes the most of a narrow 11-inch niche. Above: Drawer pulls are coat hooks hung upside down. The plan (above right) allows room to maneuver in a tiny space.



Designer John Buscarello picks up a featherweight black tool, fits its round head with plastic teeth over the hard-to-twist stove knobs, and gently pushes the hefty handle—showing how a person whose fingers are crippled with arthritis can turn on a burner with ease. It is one of many helpful devices.

"The test when you're designing for someone with arthritis is to make a fist and try to open something," explains Buscarello, who created his ingenious kitchen for an imagined client with arthritis at the Ansonia Condominium Showcase for ASID New York Metropolitan Chapter Design Week 1996. The American Standard soda-fountain faucet with the push-pull lever is simple to operate. The cherry cabinets can be opened by sticking a fist under the two-inch lower lip and pulling. A U-Line undercounter refrigerator is raised eighteen inches off the ground so the cook doesn't have to bend. The linoleum floor is easy on painful feet—and on dishes that fall out of weakened hands.

At first sight, the drawer pulls seem merely a playful touch. But look closer: The bright blue plastic pulls are actually coat hooks hung upside down. A chef who can't wrap her fingers around a small knob can hook a hand underneath and pull with ease.

Buscarello's plan shows more than how to design for someone with disabilities: His 7-by-7-foot kitchen gives lessons to anyone who copes with Lilliputian spaces. Included are an oven and cooktop, a 15-inch-wide dishwasher, breakfast bar, full-sized sink, and 20 linear feet of cabinets.

The designer blanketed the walls with a cobalt blue tile, alternating glossy and matte for interest, and used the same blue for the ribbon tapes on the wooden Venetian blinds—then painted the ceiling celadon. Both colors are echoed in the geometric floor. The designer says, "Every piece has to fit; every detail coordinated." ■

EASY ACCESS

A company called Accessibility Alliance is setting up centers selling home improvement items useful to people with disabilities. Starting with its home-based 5,000-square-foot operation in Wilmington, Delaware, the company has branched out; it has opened kiosks in Hechinger, one of the country's hardware superstores, and in the Health & Home store in Phoenix, Arizona.

At the centers, people in wheelchairs can scoot up to a video terminal and view items built to suit them—from grab bars to a sixteen-foot kitchen counter that rises and lowers by pushing a button. According to CEO Bob Del Collo, "A lot of this stuff was already being made—washers and dryers with the controls on the front, instead of way up on the back, were being manufactured in Sweden and Denmark. But we're bringing them over here." Call 800-385-6290. *Tracie Rohzon*

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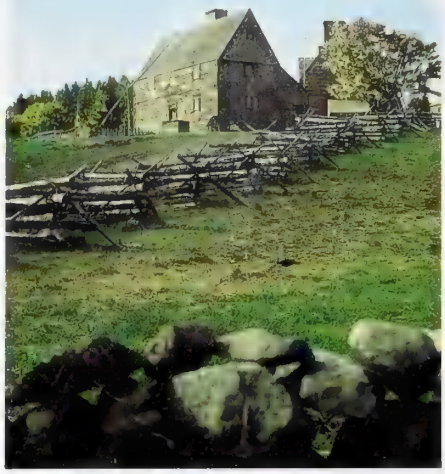
OFFSHORE FILMING

Hollywood brings Arthur Miller's The Crucible *to life on a beautiful wild island not far from Salem's original hanging hill*

By Hatsy Shields



Convincingly colonial, the set meticulously re-creates the 17th century: the gabled tavern behind cast members (above), antique bone cups (below left), split-rail fencing (above left).

Hearing that a colonial village was going up on Hog Island, a wildlife refuge a half mile offshore in Essex Bay north of Boston, I strapped my kayak to the car roof and set off for a paddle. It was midsummer, 1995. I discovered that practically overnight, twelve steeply gabled 17th-century-style wooden buildings with stone chimneys, herb gardens, and wattle fences corralling baby goats and pigs had sprouted in open fields sloping down to silver clam flats. Golf carts, steered one-handed by drivers talking into mobile phones, darted along the old hay-wagon tracks. For centuries a summer home to the Agawam Indians who came to harvest sweet grasses, and most recently the pristine domain of coveys of bobwhites, the island was under siege by moviemakers in turned-around baseball caps.

Low in the water in my red plastic kayak, I glided past Styrofoam debris bobbing in the marsh grass. Turquoise portable toilets stood out against a hillside of undulating waves of grain. I wondered how Winona Ryder would deal with poison ivy—the vine is inescapable on the island. It was common knowledge that the Trustees of Reservations, the oldest nonprofit land trust in the United States, had leased this property, its 680-acre Crane Wildlife Refuge, to Twentieth Century Fox from April through November.

My book group decided to read the play while the $25-million movie was being made in our watery backyard. *The Crucible*, Arthur Miller's drama about the 1692 Salem witch trials, focuses on the moral dilemma faced by one man when he becomes a victim of his village's hysteria. In his finest moment, the flawed hero John Proctor, played by Daniel Day-Lewis, refuses to implicate other innocents in the frenzied charges and thereby condemns himself to death. Even though the last scene left us limp with sadness, we were cheering for Salem's few brave souls.

Opening on Broadway in 1953 to mixed reviews, *The Crucible* closed after 197 performances. Since the McCarthy era when the play was written, a time when the nation was in the grip of a similar hysteria, it has become Miller's most frequently performed play, on the boards as far afield as China, Europe, and England. At our local chain bookstore last summer, the play kept selling out—more than fifty copies gobbled off the shelves in a single season, although sales had stalled at four the previous year. When I told Miller about the rush, he was unimpressed. "It sells," he shrugged.

We had met at a small dinner party on Boston's North Shore early in spring. Part easy raconteur, part impatient intellectual, Miller presided at a table of eight with tales from the dark days of the McCarthy hearings. About the filming of *The Crucible*, which his son Robert produced with David V. Picker, he was exuberant. The vigorous 81-year-old author and his Austrian-born wife, the photographer Inge Morath, had just seen the film's final version. "Powerful," she stated. "Very moving," he added gruffly.

The screenplay, which Miller wrote in a couple of weeks, according to his son, inspired on the set a dedication close to worship. Directing his second movie (the first was *The Madness of King George*), Nicholas Hytner topped the list of passionate endorsers. Lilly Kilvert, the film's production designer, whose experience ranges from futuristic thrillers to panoramic period Westerns said, "*The Crucible* is dignified—an incredibly important film. It is about truth. It will last."

A few weeks after my kayak snooping, I succeeded in getting permission from Fox to write about the production. On my first island tour Kilvert led me along the village road between clapboard saltboxes with diamond-shaped leaded windows, past a brown-stained tavern extending in irregularly tacked-on sheds and the cleanly symmetrical meetinghouse with a door smack in the middle. From this halfway height on the hill we looked out on the estuary, its tidal fingers cutting the marsh to a bright green fringe. Up behind us, original 300-year-old stone walls threaded through the fields to meet split-rail fences. Beyond, a proud stand of dark spruce crowned the dome-shaped hill.

"Can you believe this view?" Kilvert asked. "Three hundred and sixty degrees of paradise in the 1990s. It's my favorite place in the world. My aim was to juxtapose the austerity of the lifestyle and the hard geometric lines of the 17th-century architecture against the softness and abundance of the landscape, the gentle rolling hills, fields of ripening corn. Even the air is like warm breath. Those villagers had so much to lose in their little pocket of hard-won security," she said, referring to Salem's small farming community in the late 1600s, bordering the longer established seaport town of Salem.

Security on the island was tightening by late summer as the crew prepared to start filming. My visits were less welcome. The brush-clearers, masons, carpenters, and painters had been ferried off the island for good. A deep new well pumped gallons of freshwater for Fox's two thirsty acres of corn, for plots of bright blue flax and the handful of kitchen gardens now spilling over with lavender, thyme, and red runner beans. Determined to keep the movie industry happy in Massachusetts, Governor William Weld asked the Army Corps of Engineers to transport minibuses, cherry pickers, cameras, and vast costume and makeup trailers across the water on a barge as long as a city block. Huge yellow catering tents would provide meals for the crew and a village cast of 300, for which more than 4,000 Boston-area hopefuls had turned up at tryouts. Heavy equipment lay in hollows out of the camera's eye.

Authentic details, left to right: Fishing skiffs bask in the marsh grass, bullseye glass tops a doorframe, a kitchen garden overflows with period vegetables.

When shooting began, a fleet of pontoon boats shuttled the crew including gofers, gaffers, grips, horse wranglers, electricians, and hairdressers, plus the 300 extras, twice daily across the bay, according to a schedule that depended on the tides and the scene sequences. None of the stars, Day-Lewis, Ryder, Paul Scofield, Joan Allen, or Bruce Davison, was ever late for the ferry. While the cameras were running, kayakers and fishermen were shooed away with the help of the Coast Guard, the air space was cleared, and all other non-production-related mortals banned from landing. The actors were at work. Catching sight of a visitor on the set one day, Ryder went rigid until the intruder (director Hytner's landlord, in fact) was hustled away.

Daniel Day-Lewis's way of immersing himself in character before filming began was to delve into the practical chores of a Puritan farmer. Even under attack by vicious greenhead flies, he stoically hammered shingles onto the roof of Proctor's house for hours in the blazing sun. He helped frame the barn, lay bricks for a fireplace, and repair the apple press. To research the local accents, he hung out with the Ipswich ferrymen, visiting them in their homes at night. Proctor's horse would be waiting for him at the dock every morning to gallop to the set while the other actors climbed aboard buses. And between shoots, he whittled. A missing knob >

When the day of the hero's hanging arrived, a pall settled over Hog Island. Cast members kept their eyes down. No one would watch Proctor swing

on the makeup artist's cosmetic kit was replaced by a Day-Lewis design.

Creating an environment in which the actors could confidently get into their parts was Kilvert's mission. It took serious research—stacks of books from several libraries and many more specially ordered; consultations with local historians and experts on 17th-century New England architecture, artifacts, and lifestyle at Boston's Museum of Fine Arts, the Peabody Essex Museum in Salem, and Plimoth Plantation on Boston's South Shore. A few questions remained unanswered: Did the colonists paint their front doors or not? Which was it, pews or benches in the meetinghouse in 1692?

"It's a movie, so I get to decide," said Kilvert. "Basically, I want the sets to disappear. My stuff is background. Everything I do is for the actors. They make the movie work." But an authentic background means siting the houses, laying out the gardens, constructing a haystack or a woodpile as villagers Thomas Putnam or Giles Corey probably did 300 years ago.

If Kilvert conjured up the grand vision, it was Gretchen Rau, the set decorator, who put the pieces together. She scoured antiques shops, flea markets, and private colonial collections from Connecticut to Maine looking for everything from Bibles to corncribs, carved blanket chests to pewter tankards. If she couldn't find something she had it made by local craftspeople, one of whom produced an exquisite sewing box complete with antique scissors and packets of pins dipped in sealing wax for Elizabeth Proctor. Another made the hand-forged iron rings and shackles used to bind John Proctor to the jail wall.

"I do a room," said Rau, "as if someone actually lived there, so that the actors can carry on normal daily functions. I understand 'a day in the life of . . . .' The stool would go here in front of the hearth for a woman to stir these pots. Porridge cooked all day so the fire could never go out. Off the central hall with the chimney and fireplace, food was stored in the buttery in sacks, boxes, baskets, and barrels.

Costumes, tools, carriages, animals were also scrupulously researched.

"We checked with the Audubon Society to see what kind of fowl would have been plentiful. No ring-necked pheasants back then, we learned, so we hung pigeons and woodcock to cure.

"On the beds the ticking might be stuffed with marsh grass or straw. The colonists used mounds of pillows because most of them had severe respiratory problems from all the smoke and dust they lived with. They'd have to sleep sitting up to be able to breathe."

Perhaps there is bound to be some blurring of fiction and reality when a tightly knit group of people live a script so intensely. In November, when the inevitable day of John Proctor's hanging arrived, Lilly Kilvert refused to set foot on the island. "No, I can't be there when Daniel dies," she said. A pall had settled over Hog Island. Production assistants whispered into their phones, cast members kept their eyes down, everyone moved soundlessly and drove slowly. No one would watch Proctor swing.

Filming wrapped up on the island by late November, and production moved indoors to a warehouse in nearby Beverly. The village was dismantled, salvageable material sold, lumber auctioned off, cornstalks dug into the fields. A lofty Zelkova tree planted next to what had been the tavern survived the winter's icy winds only to be cut to the ground this summer. Environmental purists decided it was an alien, albeit a $14,000 alien, that in the end was just another prop. I could see that the honeysuckle is reclaiming the stone walls when I took my kayak out for a spin last September.

On the evening I dined with Miller, he leaned back in his chair after dessert and described his visit to Salem four years ago for the city's official remembrance of the infamous trials 300 years earlier. He was invited to read from his play. The mayor spoke. A stone memorial was dedicated to the twenty people who had been executed as witches. Famous litigators warned of the importance of guarding our civil liberties. People bowed their heads in prayer.

"Then a journalist pushed a microphone at me," Miller said, "and asked if I thought there was a possibility that any of the accused might actually have been guilty."

Our table went quiet. Surely *The Crucible* will help everyone understand the absurdity of that question. ■

Hatsy Shields writes regularly for House Beautiful on travel, gardening, and design.

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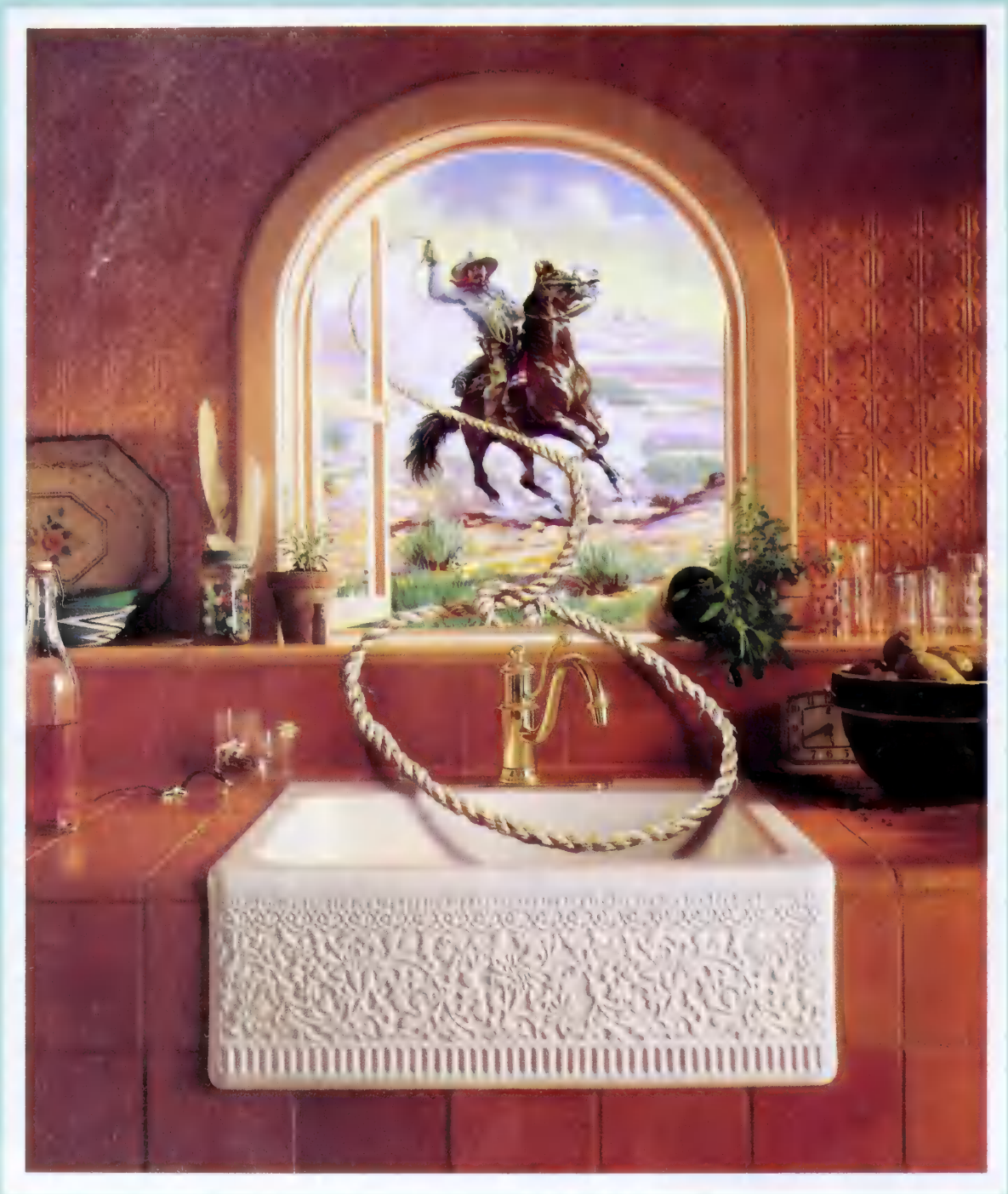

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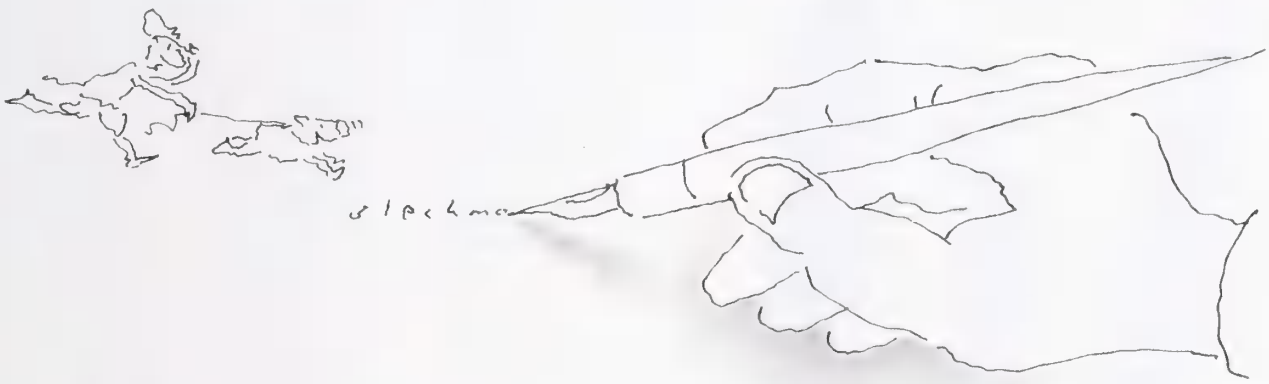


THINKING ALONG THE SAME LINES

A monthly treat for me comes soon after this page is written. A copy is faxed to R. O. Blechman, and in a day or two back comes a magical line drawing that not only captures, but often enhances, what I'm trying to say at that particular moment in my life and in the life of this magazine.

Blechman, of course, is the artist, illustrator, and cartoonist known for his contributions to *The New York Times* and *The New Yorker,* and whose work is in the Museum of Modern Art in New York. It was our art director, Andrzej Janerka, who had the brilliant idea of asking Blechman to illustrate my editor's page, and he has been doing it now for over five years, adding House Beautiful to the group of national publications in which his work regularly appears.

But this month, before I had collected my thoughts, let alone put them down on paper, Blechman beat me to the punch. He asked his publisher, Stewart, Tabori & Chang, to send me a copy of his new book, *The Life of Saint Nicholas,* which arrives in stores just in time for Christmas. A charming and whimsical tale of St. Nick's birth, childhood, adolescence, and coming of age in ancient Rome, the book begins with an imagined manuscript unearthed by a truffle farmer who is persuaded to donate his find to the church, which then sells it to replace the church bells with electric chimes. As the story goes, the manuscript ends up in the "Metropolitan Museum of Akron," where the world finally learns about the life of St. Nicholas and the miracles he performs.

And so this month, my artistic better on this page each issue not only provides the drawing but the text as well. What I've never told R. O. Blechman is that when his work first began appearing on our pages, my mother asked if I was doing the illustrations that accompanied my columns. Blechman's deceptively simple drawings had her fooled. She was a little disappointed to learn that they were not mine, but I for one have never been.

Louis Oliver Gropp

EDITOR IN CHIEF

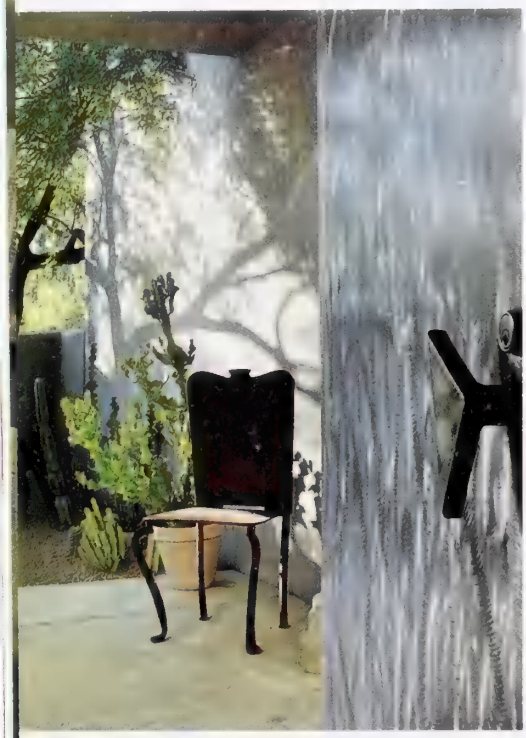
In the large living and dining area, Louis XV–style bergères by Yale Burge, a slatted sofa by Waldo Fernandez, and an Egyptian Revival Thebes chair hand-painted by artist Sue Tilger gather round a marble table in front of the fireplace, which is outlined with raw cement slabs instead of a mantel. A spiraling ceramic piece by Jun Kaneko hangs above. The platter in the foreground holds a collection of old baseballs—some delicately painted by artist Jill Janiss—piled around a mirrored "witch's ball."

RANCH DRESSING

There's no kitsch in Arizona decorator Nancy Kitchell's clear-eyed and unconventional version of southwestern style

By Christine Pittel Photography by Jacques Dirand
Produced by Kaaren Gray

Not everyone would set old baseballs on a silver platter in the center of the dining table, but decorator Nancy Kitchell is drawn to subtle textures and simple shapes. "The worn, weathered leather is soft and supple, and I love basic universal forms like spheres and squares," she explains. When Kitchell was ready to build her own house in the middle of Scottsdale, Arizona, she characteristically wanted something simple—but not the typical adobe. "I try to avoid southwestern architecture since it's become such a cliché," she says. "Besides, I like the cleaner lines of a more contemporary space."



The lacy shadows of mesquite and ironwood trees play over the gray stucco surfaces of the one-story frame house Kitchell designed in collaboration with local architects Banks Upshaw and Lash McDaniel. In a graceful nod to the regional adobe tradition, the exterior walls are thick and "battered," which means they splay out slightly at the base. For centuries, southwesterners have instinctively followed a passive solar approach—opening houses on north, south, and eastern exposures while protecting interiors from the western glare with solid walls. Accordingly, this new compound (just across a courtyard is a sister building containing Kitchell's office) has no windows on the west facades.

The house is basically a rectangular box, with "high twelve-foot ceilings, next-to-no hallway, and a relatively open plan," the designer says. One large room—long enough for two fireplaces on the same

Just outside the aluminum front door (left), a rusted iron chair from Holler and Saunders looks perfect for the weary cowpoke. Below left: The courtyard gate, made of mesquite wood, was salvaged from a prison. Above: In the living room, the oversize painted wooden dice behind the pillows covered with white Fortuny fabric and cut cotton were a gift from a client. Opposite above: A folding steel campaign table stands in front of a simple Tuxedo sofa, upholstered in a Gina B chenille. The two large paintings behind the bouquet of Queen Anne's lace are by Nick de Matties. Opposite below: A wooden plate by artist Howard Werner stands on a 19th-century altar table from the Philippines; two breadfruit stalks lean against the wall. Above the second living room fireplace hangs a painting by Roberto Marquez.

wall—serves as living, dining, and entertainment area. "In Arizona there are not that many days when you want a fire," Kitchell admits, "but I've always loved the idea of two fireplaces blazing on one wall." In sweltering summer, the unusual floor—a 4-by-4-foot grid of concrete slabs with small circular aluminum "hockey pucks" embedded at each intersection—is delightfully cool underfoot.

To call the furnishings eclectic does not begin to do them justice. The main room holds a rustic Mexican table, 1950s slingback leather chairs, a Japanese tansu chest, Louis XV–style bergères, a black-and-gold-painted Egyptian Revival Thebes chair, old African game boards—and that's barely page one of the inventory. "I'm attracted to peculiar things," sighs Kitchell. "My dice collection has really gotten out of hand."

White paint unifies the interior spaces. The local color comes from Kitchell's collection of works by southwestern artists, interspersed with indoor cacti to give the ensemble a native flair. "My palette is underplayed like the desert, which at first seems all beige until you look closely," she says. "In this house, paintings and people add the color."

Kitchell, who grew up in Omaha, Nebraska, fell in love with the desert on a visit to Arizona when she was sixteen—she had never even seen a cactus before. As soon as she could, she came back to Scottsdale to live. "There's a great independence about the desert," she says. "I think that's the spirit of the West." Kitchell's unbridled take on southwestern style is equally liberated.

A euphorbia cactus overlooks the rustic Mexican dining table (opposite above) from Holler and Saunders, surrounded by an assortment of chairs. Opposite below: The wall-to-wall clerestory window above the Sam Scott acrylic in the dining area lets in a dazzling streak of light. The tall pine cabinet, which looks as if it came out of a general store, now holds books, artifacts, and various collections. Below: Kitchell bought her first miniature chair, and friends keep giving her more. Right: Artist Jim O'Hara made the wavy-edged aluminum counter, sealed with automobile lacquer, in the kitchen. The Cleveland clock dates from the 1950s. Above: Kitchell uses beakers as vases. The two drawings were done by her twelve-year-old son.

FOR MORE DETAILS,
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The house is painted the gray of an ironwood tree. Above: More than five inches thick, the brushed-aluminum front door fabricated by local artist Jim O'Hara feels like the entrance to a vault. Opposite above: A paper dress pattern from Haiti hangs above the overstuffed sleigh bed Kitchell designed when she was pregnant. Opposite below: She likes the raw look of an old stainless-steel chest of drawers in the bathroom.

KNOWING LOOKS

In his own Belle Époque apartment in Manhattan, Richard Keith Langham, a decorator known for his traditional approach, takes it—slightly—over the top

Against tile-inspired stenciled walls (and the oak paneling he was forbidden to paint), theatrical wide-striped curtains and checkerboard carpeting (left) have glamorous swagger, as do the facing mirrors reflecting a giltwood chandelier that Langham adores. Above: A corner banquette and a table, set by Puiforcat, make a tiny dining room.

By Carol Prisant
Photography by Thibault Jeanson Produced by Carolyn Englefield

"I *hate* Edwardian rooms," says decorator Richard Keith Langham in an endearing southern drawl. "I *hate* oak. What am I *doing* here?"

Just being his playful, traditional self, evidently, which means loving purple ("'polite purple,' that is. The kind with a lot of red in it"), hating sofa beds ("so badly proportioned"), and translating *the* perfect piece of Moorish tile (found on a recent jaunt in Morocco) into subtly stenciled walls, which were initially an oak-vanquishing but intolerable orange.

Many Manhattanites, of course, would be thrilled with the high-ceilinged spaciousness of the former Belle Époque town house dining room that is now Langham's living room. So thrilled, perhaps, that they'd have absolutely no need for the droll "anti-evil eye" painted into the carving above the mantel, an eye that casts its wide and surely approving gaze on several imaginative, money-saving ploys—

Club chairs in rich purple corduroy (Langham likes the way it "bruises") are balanced (above) by one of a pair of antique oval-back Italian chairs. An antique ikat throw covers his giant hassock. Left: Mirror-on-mirror reflects even more mirror and brightens a potentially dark room.

commercial-grade carpeting, a junk shop marble-top coffee table, and a pair of genuine 18th-century Italian chairs, which was a lucky $80 thrift shop find. It probably can't see around those theatrical, wide-striped curtains, though, to blink in wonder at a madcap piecework lining that amuses guests on the sleep-worthy extra-deep sofa between the windows. But it surely eyes with pleasure Langham's own-design low club chairs and his saber-leg coffee table—its traditional shape sporting a surprising mirrored top. But then mirror is everywhere here: withstanding heat in a wavy, tempered version surrounding the firebox; playing reflective Ping-Pong between the period overmantel and the mirror-on-mirror behind a small sofa; and creating a bulls-eye focal point in the oasis

Under the benevolent gaze of his "anti-evil eye," the decorator's grand two-room apartment combines antiques and luxurious fabrics with a garnish of Moroccan spice

of his bedroom, where a small round example hangs within the enclosure of his flamboyantly lined curtained bed. Still, mirrors and watchful eyes seem less than necessary in this cozy space, where a coronet of scalloped leather ("which should have had gilt rosettes every six inches or so, but I got too busy") borders cushioned jute-cloth-upholstered walls, and where the bed is wrapped, head and box spring, in rich suede. Here we see tradition taken right to the edge—in a dashing, self-confident way, of course.

So, what is Richard Keith Langham doing here? His usual. His best.

Langhamisms, clockwise from upper left: Viewed from the living room, the bedroom seems to glow. An inexpensive batik is lined with a blast of vermilion; jute-covered walls are bordered in scalloped leather. A combination hall table/bookcase bar is in the chartreuse hall. Small works of art are displayed on the plate rail.

URBANE RENEWAL

Sun-washed, self-assured, and serene, a classically proportioned penthouse plays off its crisp modern outlines against sensuously shaped 1950s furnishings

By Martin Filler
Photography by Peter Margonelli
Produced by Dara Caponigro

the living room of a New York apartment remodeled d decorated by Ken Foreman, Harry Bertoia's mond chair on Raymond Loewy carpet for ward Fields. Tempera paintings by outsider artist ura McNellis. Opposite, top to bottom: Console and ing table by Chris Lehrecke, dining chair by chele Barro for Cappellini; Alvar Aalto convertible a in guest room; Vitsoe shelf system.

"I wanted just two things," says New York fashion accessories designer Kathy Moskal about the apartment of her dreams. "Light and uniqueness." She got both in abundance with the sun-flooded penthouse she found atop a 1920s building in Manhattan's hip Chelsea district, discovered with the help of her old friend Ken Foreman, who designed two of her previous residences.

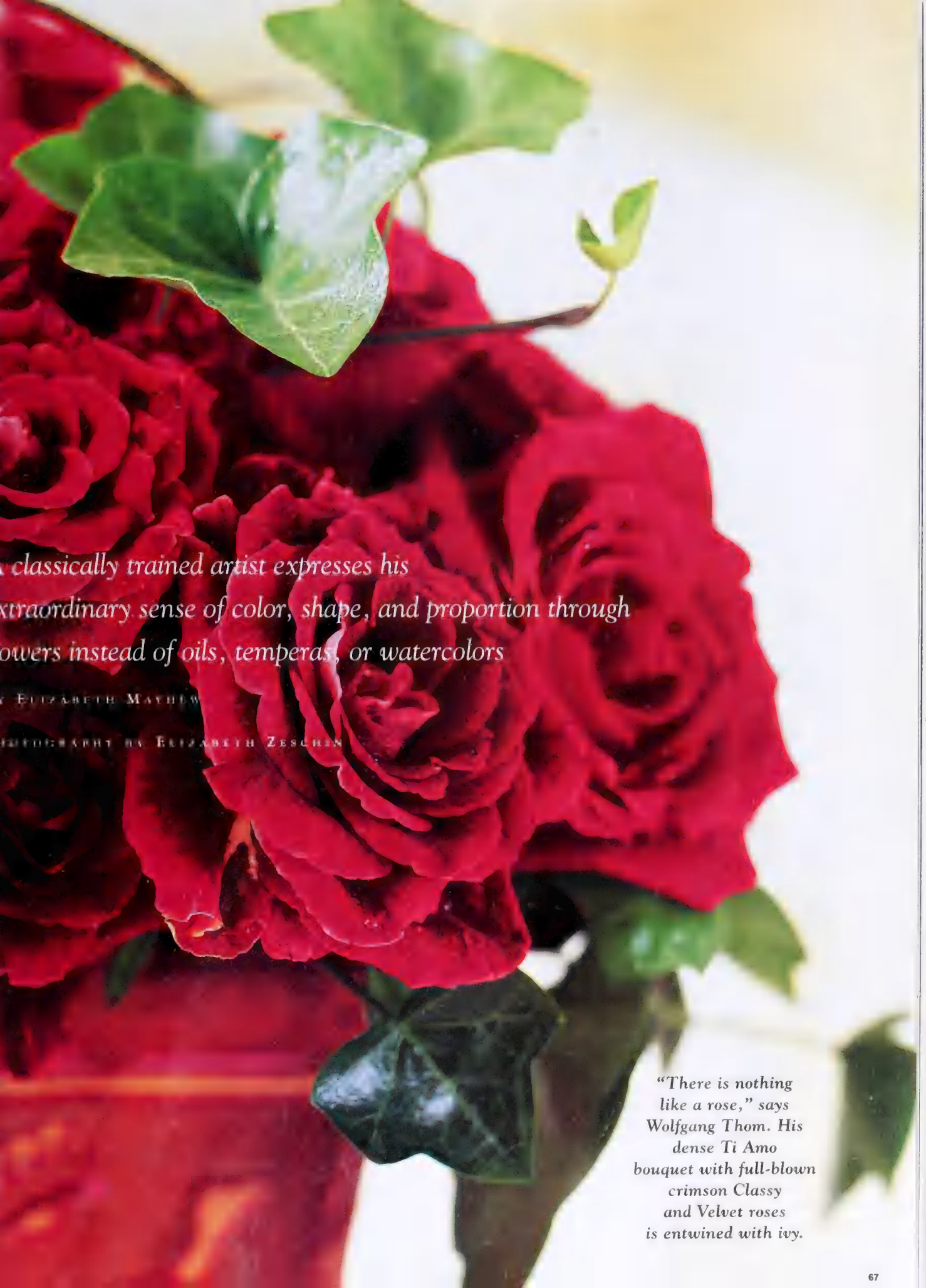
Although this highly glamorous 1,800-square-foot space, completely surrounded by terraces, is anything but conventionally cozy, it does exude a genuine warmth and a surprising intimacy that spring from Foreman's skillful balancing act between rigorous architecture and sensuous decoration. "I've always been interested in classicism," explains Foreman. "Not in the literal sense, but in terms of proportion and procession, and I thought this apartment lent itself to that."

Foreman created dramatic new vistas by removing walls and lining up doorways and windows to maximize the spectacular views in all four directions. The strong sense of order that results nonetheless changes with the transit of the sun throughout the day. At night, brilliantly conceived indirect lighting recessed into walls and ceilings infuses the apartment with what seems to be an inner luminosity.

Softening the crisp framework of glass-and-steel doors that echo the building's original casement windows is a delightful collection of 1950s furniture and contemporary pieces in the mood of that decade. The rounded contours and playful spirit of those voluptuous biomorphic designs encourage visitors to settle down into these surroundings with unabashed pleasure.

Dropped ceiling houses panels of sheer fabric from ICF in master bedroom. Fringed bedspread from Ad Hoc Softwares. Laminated wood chest by Chris Lehrecke. Left, top to bottom: Zoom, a white Maine coon cat, perches atop Bertoia ottoman; Arne Jacobsen chair at kidney-shaped vanity shelf; glass panel lights master bath.

PAINTING WITH PETALS



A classically trained artist expresses his extraordinary sense of color, shape, and proportion through flowers instead of oils, temperas, or watercolors

By Elizabeth Mayhew

Photography by Elizabeth Zeschin

"There is nothing like a rose," says Wolfgang Thom. His dense Ti Amo bouquet with full-blown crimson Classy and Velvet roses is entwined with ivy.

Few of us would dare to rip the yellow petals off a perfect sunflower to expose its acid-green backside. But floral designer Wolfgang Thom does this—and more. Thom's radical approach to flowers, branches, seedpods, and leaves results in bold and unexpected groupings. Lemons, raspberry branches, and exotic Buddha fingers spill out of a crimson urn. Purply-pink roses, poppy pods, Galax leaves, and bear-grass are gathered in a squat terra-cotta pot that Thom color-washed in a deep lilac.

Thom is most attracted to brilliant, eye-catching colors. In a golden yellow ceramic box he clusters varieties of reddish-purple flowers—cockscomb, cosmos, and Gloriosa lilies—then ties the arrangement together with a bright orange satin ribbon.

Trained originally in art history and painting, the Munich-born Thom traded in his paintbrushes and easel for flower shears after working for floral designer Christian Tortu in Paris and New York. He opened his own company, Decor Floral, in New York in 1994. In many ways, Thom sees similarities between painting and floral designing. "It's all about balance," he says. "In a painting as well as a flower arrangement, all the parts—the colors, textures, and scale—have to fit the whole."

Bent bear-grass orbits roses and poppy pods. Above left: Fruit fills a red-washed Medici vase. Below left: Thom's Van Gogh arrangement.

FOR MORE DETAILS, SEE READER INFORMATION

THE HOUSE WITH THE FLAXEN AIR

The small Provençal château of Edith Mézard, consummate master of needlework, contains not only her romantic, quirkily furnished rooms, but also the atelier where she runs her haute luxe household-linens firm and teaches embroidery classes

By Christopher Petkanas
Photography by Jacques Dirand
Produced by Carolyn Englefield

In the more relaxed of two salons, linen curtains were embroidered by the owner with phrases of famous figures from the south of France, including Picasso and writers Marcel Pagnol and Alphonse Daudet. Sofa's mattress ticking is embroidered with tassels dangling from monograms. Table by Jacqueline Morabito.

Long before she finished decorating the salon in her late-18th-century château in Provence, Edith Mézard finished arranging the linen room. That's linen *room*, not linen closet. But what kind of priority is a linen room?

In those early days of getting her house in order, sofas and chairs were of far less interest to Mézard than such matters as where her towers of sheets and tablecloths and bath towels would be stored, and where her eventual curtains and furniture covers would be pressed. Another urgent question was where her huge collection of beautiful laundry baskets would live.

"The linen room is as important to me as any room in the house," Mézard jokes, looking you straight in the eye. "I mean, where else are you going to clean your boots?" While dirty boots enter into the equation, the more important reason for Mézard's linen-room madness is that Château de l'Ange—or Château of the Angel, as the house is called—is largely and lyrically fabric-driven. More precisely, it is flax-driven. If it can be woven in linen—voile, satin, serge, crepe, terry, damask, honeycomb (shallow as *paillettes* to deep as craters)—Mézard has it, usually embroidered by her own hands. Linen that is pleated, crinkled, even shot through with ragged holes—these, too, are in her decorative arsenal. The atmosphere confected by this generosity of textiles is lighthearted, dreamy, romantic, and winsome, with a sophisticated storybook quality that casts even the most casual visitors as characters in a play.

Embroidery is Mézard's business, or rather one of them. Weekdays she rises early for the twenty-minute drive from her home in Lumières, 24 miles east of Avignon in the Lubéron Mountains, to Cavaillon, where she is in charge of personnel at her family's fruit and vegetable transport company. Afternoons she runs the small embroidered-linen concern that bears her name and that has come to stand for some of the finest, most extravagant household linen in the world —everything money can buy in the rarefied realm of $100 tea towels, place mats with pinhead fagoting, ethereal pillow slips. Any well-traveled Japanese or American tracker of luxury goods will tell you: If you haven't been to Mézard's boutique, located below her atelier in the former stables attached to her château, you haven't been to Provence.

Built as a summer house, Château de l'Ange had never been occupied full-time until Mézard, her husband, and their three sons, now in their teens and early twenties, moved in six years ago. From the start there were three things she never considered touching: the coral-pink facade and toasted orange stairwell, both colored with local ocher, and the *tomettes*, or terra-cotta floor tiles. "Some things in a house are so powerful, so much a part of its history, you just keep your hands off," says Mézard. "I'm not wild about *tomettes*; still, I kept them." But she was not slavish. "The house was burdened with lots of warreny little rooms I did not hesitate to break up to create bigger and more interesting volumes."

The subplot of the fairy tale you think you're living at Château de l'Ange is supplied by Mézard's deliciously offbeat taste in furniture. She is a big fan of Jacqueline Morabito, whose coffee tables look like they were knocked together

In the entrance hall (top), a thickly quilted draft curtain beats the mistral. The pair of lanterns once lit the way for a carriage. Above: Lunch in the courtyard. Opposite above: For the second, more ceremonial salon, original velvet covers on the exuberant Italian furniture changed to linen, in beige of course. Also linen are anecdotal curtains from Robert Le Heros. Opposite below: Instead of standard kitchen drawers, Mézard uses custom-woven baskets by Michel Biehn, which match his chairs

from bits of salvaged wood, but whose destroyed finish is actually owed to an application of crushed marble. In the more formal of two salons a pumped-up suite of gilded seating suggests the work of an Italian set designer with a Louis complex. The delightful forms are swollen, exaggerated, even rather cartoonish.

Mézard's love of novelty furniture trickles through the entire house. In the entrance hall, a spidery Christian Astuguevieille table is bound completely in rope. On a landing, an eerie Rhône-driftwood buffet by Mireille Desana dares you not to be spooked. In Mézard's bedroom, a cabinet and vanity, tabletop étagères, and bedside tables are composed almost totally of spools.

Summers, Mézard shares everything she knows about bobbin culture at an embroidery school whose classroom is the château. Courses are limited to eight pupils and last three days. "Students arrive with only a small pair of scissors," says Mézard, "and leave with their arms full of everything they have learned to embroider: notebooks, napkins, slippers...."

Though her linen business operates on a much smaller and more artisanal scale than Frette and Porthault, Mézard is giving those old-guard Italian and French firms a run for their thread count. Her influence is enormous. Her favorite colors are beige, beige, and beige—and so now is a lot of the rest of the world's. The success of her designs has everything to do with their duality—crisply modern on the one hand, reassuring old-fashioned on the other. You can imagine them appealing to minimalist John Pawson *and* cozy Sister Parish. Mézard's sheets and tablecloths speak directly to that part of the public that wants to be of its time and yet be reminded of what it was like to spend the night at grandmother's, slipping into a bed she'd made up.

Within Mézard's twice-yearly collections is a capsule line of men's and women's ready-to-wear, including the only linen shirt you will ever need. Locally, her clientele is drawn exclusively from the *gratin* (literally and figuratively "upper crust") of the Lubéron and its sister range the Alpilles, enclaves engaged in an informal, perpetual snob war.

All this might reasonably lead you to conclude that Mézard's life is lived a certain distance off the ground, but you'd be completely off the mark if you did.

"They call this a château," she says, "but you have to remember that that's what they call anything in Provence with more than four rooms, and this one has sixteen, which is hardly huge. I have a very simple life. I still play *belote* with the friends with whom I have always played *belote*, and I spend every morning at the transport office with people who couldn't care less about linen and beige and how to give a new wall an old patina. They are more concerned with delivery trucks breaking down on the highway. One of my jobs without the other would be unthinkable. There would be no balance. And since my husband and I are not very social, when we do go out we are not so blasé that we don't find a hundred candles on a friend's summer dining terrace spectacular. The Lubéron is a place where nature remains very natural. I still marvel at the chance to smell the rosemary and lavender at the side of the road."

Edith Mézard in her boutique (top).
Above: A display of her designs in a former horse stall of tha boutique. Opposite: The narrow dining room with its scrubbed farm table doubles as a classroom, where Mézard gives embroidery lessons. Needing some fifty chairs when she entertains and not wanting to go broke buying them, she chose simple, classic bistro chairs whose covers she changes with the seasons. Here they show off their rich summer colors; in winter they wear white and beige.

The collection of curious spool furniture in the main bedroom was made by a carpenter for his wife, presumably a dressmaker or embroiderer. Mézard embroidered the armchair with a scrambled alphabet. At the windows and on the bed are her own sumptuous linen designs.

FOR MORE DETAILS, SEE READER INFORMATION

SHEER GAUL

A stroll through the gardens of Jacques Wirtz, whose latest landscape complements the Louvre

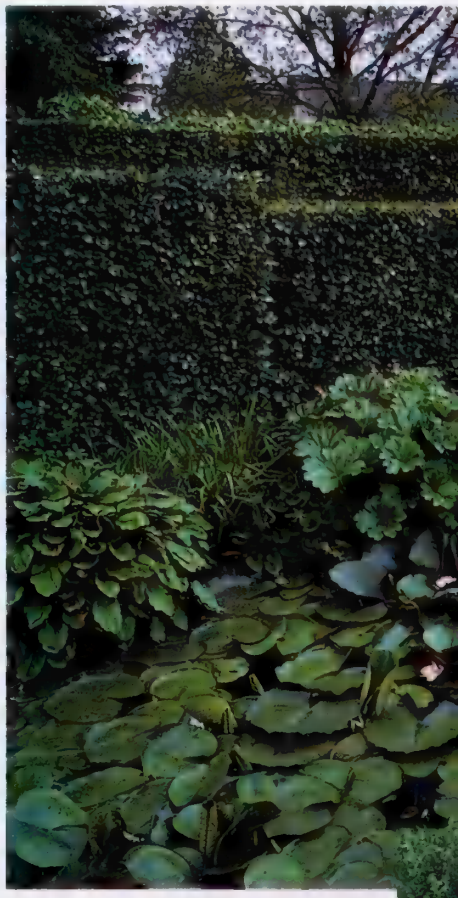
BY DONNA DORIAN WALL

The Belgian landscape architect Jacques Wirtz, seen standing (opposite below) between walls of hornbeam hedges in his own garden outside Antwerp, recently redesigned Paris's Carrousel garden within the Tuileries (above and inset opposite). With twelve rows of yews radiating from a triumphal arch flanked by clipped trees and symmetrical beds (plan, left), the garden unites I.M. Pei's 1989 glass pyramid and the 14th-century Louvre art museum into a majestic urban ensemble.

Directly beyond I.M. Pei's pyramid, the new gateway to Paris's Louvre art museum, the plantings for the recently refashioned Carrousel garden have set into place another portion of the late French president François Mitterrand's ambitious plan to redesign the city. For months the French had been horrified that someone other than a Frenchman would be tinkering with the Tuileries, the 63-acre garden that the legendary André Le Nôtre designed in 1664 to embody the image of a new France and to ornament the Louvre, then the royal palace of Louis XIV. But there was no need to worry. Mitterrand knew what the Belgians have known for decades—that their countryman Jacques Wirtz is one of the most brilliant landscape architects in Europe.

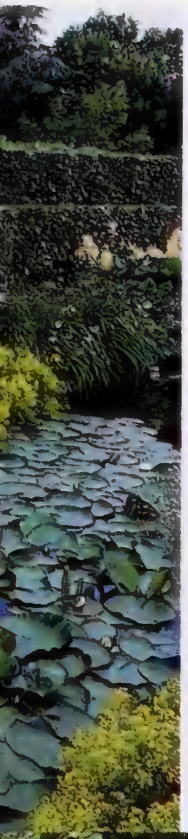
"We had to defend the design to the people at the Louvre and to Mitterrand, but it was easy because there was really only one way to create it," says the 72-year-old Wirtz, who was awarded the government's commission over six French competitors and one American. Mitterrand required that the garden not only suit the contemporary needs of the site but reflect its long history—as a military parade ground, a pleasure garden, even as the place for political demonstrations in the 1960s. Today, Wirtz's garden does just that. Shaped like a fan, it unites the Louvre and Pei's pyramid into a cohesive whole.

Wirtz was supremely fitted for the task. His own garden in Schoten, some 25 miles northeast of Antwerp and a mecca for the likes of landscape designer



MIEKE VLEESHOUWERS (3); CURTIS TAYLOR (2)

For this estate outside Ghent (below), Jacques Wirtz began with an ancient apple orchard on the site, retaining its original grid. Using 'Iceberg' roses within beds bordered by boxwood, he created a garden at once minimal, dense, and romantic. In other parts of the garden there is an allée of clipped lime trees (center) and a simple footbridge crossing the moat (center bottom).



Above: Wirtz replaced the swimming pool on the grounds of this Limburg estate in Belgium with a black reflective basin, a water cascade, and a narrow canal, as if to echo the nearby landscape of Holland. The old vernacular structure now functions as a pool house. Top left: Walling in the pool with hedges, Wirtz mimicked the cascading water with a flood of water lilies. There is never a dull moment in a Wirtz garden.

Russell Page, also evolved from necessity as much as its own history: Once a kitchen garden supplying vegetables to a nearby castle, it now functions as an ornamental nursery, providing Wirtz with plant material for his projects.

Although Wirtz has landscaped public gardens around the world, he has focused on private gardens. "We think of the private garden as the laboratory of creation that one should go through before designing public gardens," says Wirtz's son and colleague, Peter, who is jointly credited with the Carrousel design, and who virtually slept between the hedges to see that its plantings were done properly. Whether public or private, a Wirtz garden is characterized by the contrast of dramatic formal structure and intimate spaces. Great allées are defined by lime or apple trees. Overscale forms—arches, cylinders, mounds—are shaped out of boxwood. Because of their strong bones, the gardens are beautiful in every season.

Jacques Wirtz's gardens are characterized by the contrast of dramatic formal structure and intimate spaces beautiful in all seasons

Wirtz's garden (below) functions as an ornamental nursery, structured by rows of sculpted boxwoods whose forms are stunning in winter (opposite above). Two views, below right: In another Belgian garden, the windswept beauty of autumn is captured in the spikes of straw-colored pennisetum and a boxwood maze. Inset top: A Dutch garden enhances the architecture.

A HOUSE OF ANOTHER STRIPE

A cartoon-critter shape, a crayon-color palette, a free-spirited family of artists to inhabit it: Here is a dwelling by Turner Brooks for which the word "unique" could have been invented

By Susan Zevon. Photography by Scott Frances

Turner Brooks derived the candy-striped board-and-batten from local Norwegian barns. "The creamy yellow of the clapboards," he adds, "is a color seen everywhere in this cream- and butter-producing midwestern farm area." Opposite: The same galvanized metal used on the roof tops the peak of the tower, whose uptilted brow seems to Brooks to lead the house forward.

"Turner Brooks does not design big money pits," Sharon Lombard says

In a peaceful green valley at the edge of the woods stands a little house that challenges the imagination of everyone who sees it. Visitors and neighboring farmers have compared it to such disparate animals as a whooping crane and a dog barking at the moon. Turner Brooks, the New Haven–based architect who designed the house, sees it as a giant praying mantis, "unfurling a wing as it walks across the landscape, pulling the studio behind it." It is descended, Brooks says, from what he calls his "hovering creatures," fanciful child-size wood constructions on wheels—"metamorphoses of buildings, dragonflies, and lobster boats." He built their ancestor when he was a fellow at the American Academy in Rome, and later, back home, he began to place similar constructions in lofts and houses he had been commissioned to design—where they serve as storage units, toys, sculptures.

While it may be a relative of these whimsical creatures, this attention-getting structure is nonetheless a supremely comfortable home to a family of artists whose father, Amos Miller, is a sculptor and painter, and whose mother, Sharon Lombard, is a performance artist and designer. Their seven-year old, Zinzi Gugu Miller, already works in many media. Zinzi's grandparents, a puppeteer and writer, live nearby. Miller and Lombard came to this midwestern agricultural community seeking a quiet, TV-free environment in which to raise their child. In addition to its core population of farmers, the town attracts a number of sophisticated artists and craftspeople because of its progressive local school.

Lombard, keenly interested in architecture, thought she and her husband would probably design a

His houses are never ostentatious, but they are incredibly interesting"

Rooms on the main floor open onto one another. The two-step change in level between the living-dining room and kitchen serves as a stage for home theater and puppet shows. Opposite: One of Turner Brooks's boat-shaped creatures plays in the kitchen. Monkey sculptures in the living room are by Edd Lambdin. Carved figures on the mantel are part of the owners' collection of folk art. Above: Baltic birch plywood dining table and chairs were designed by the architect. Left: View of the living room from the second-floor balcony. Rug by Susan Johnson.

"We told the architect we wanted a humble house that would be a goo

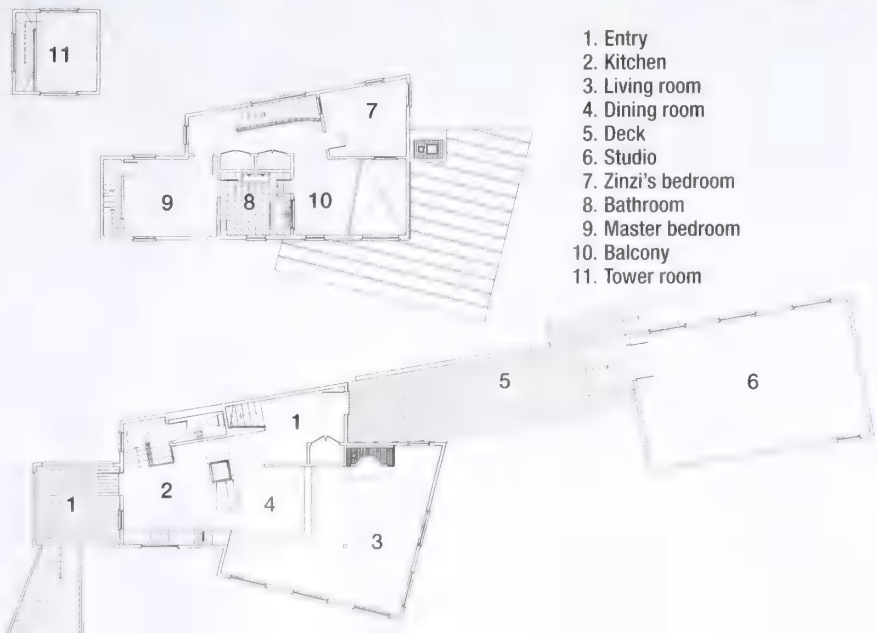
house themselves until she came upon some of Brooks's "hovering creatures" in a design magazine. She decided she had to live in a house-size version. Turner Brooks came to look over their land and saw the neighboring red-and-white-striped Norwegian barns whereupon, according to Lombard, "he flipped his wig. I knew right then that we would have a stripey house."

A stripey house, yes, but most of all an arty house: The deck connects it to Miller's studio, and the basement provides ample space for Lombard's crafts projects. Simple interior materials—white-painted walls and oak floors—form a clean backdrop for furnishings that are an extension of the family's and the architect's unfettered imaginations. Zinzi designed her own bedroom furniture, which was built by her grandfather, Gene Lombard; her grandmother, Lyn Lombard, made the colorful quilt for the bed.

On the first floor the kitchen, dining, and living rooms interflow with just two steps setting the kitchen apart. The parents' and Zinzi's bedrooms, along with a generously sized bath and balcony, occupy the second floor. From this balcony at a recent children's birthday party, "bugs" made of Snickers floated down to the delight of the little guests below, who were munching on "crocodile" sandwiches.

The 2,200-square-foot house even has a secret passageway to a tower. A narrow staircase behind the headboard in the parents' bedroom twists up to a third-level study that is also a watchtower. From this vantage point windows on three sides open to the world beyond the small meadow, with its meandering stream framed by a horizon of grassy green hilltops.

lace for us to work and for children to play," owner Amos Miller says



1. Entry
2. Kitchen
3. Living room
4. Dining room
5. Deck
6. Studio
7. Zinzi's bedroom
8. Bathroom
9. Master bedroom
10. Balcony
11. Tower room

Unable to decide where to place the refrigerator, Brooks designed a house on wheels for it (opposite and center). Tethered by its electrical cord, it can only go so far. Above: Staircase leads to a basement room used by Lombard and Zinzi for crafts projects. Left: Floor plans show three levels.

The windows are constantly changing landscape paintings," nos Miller says. Clockwise from top left: Architect Brooks compares e large bathroom, with its enamel-painted beaded-board walls and oughlike sink, to a milk house. Zinzi's room. View from the meadow ows how the house is tucked into the valley. Another of the architect's eatures hovers in the tower. Window placed on the diagonal parallels cent up the stairs. Stairs to tower curl behind headboard.

MORE DETAILS, SEE READER INFORMATION

MOROCCAN SPICE

A new collection from Lane blends the exotic rhythms of Morocco with the more familiar cadences of European design to create furniture that imparts a hint of mystery to American interiors

By Jill Kirchner Photography by Thibault Jeanson Produced by Dara Caponigro

In a simple Neoclassical cottage slicked with white, Moroccan-inspired pieces in dark ash and textured wicker provide rich contrast. Chaise and slipper chair, dining table and chairs (left) from Lane's Marrakesh collection. Coffee table and throw, ABC Carpet & Home. Above: On Lane's star-shaped side table, a lamp from Robert Abbey. Chest also from Lane.

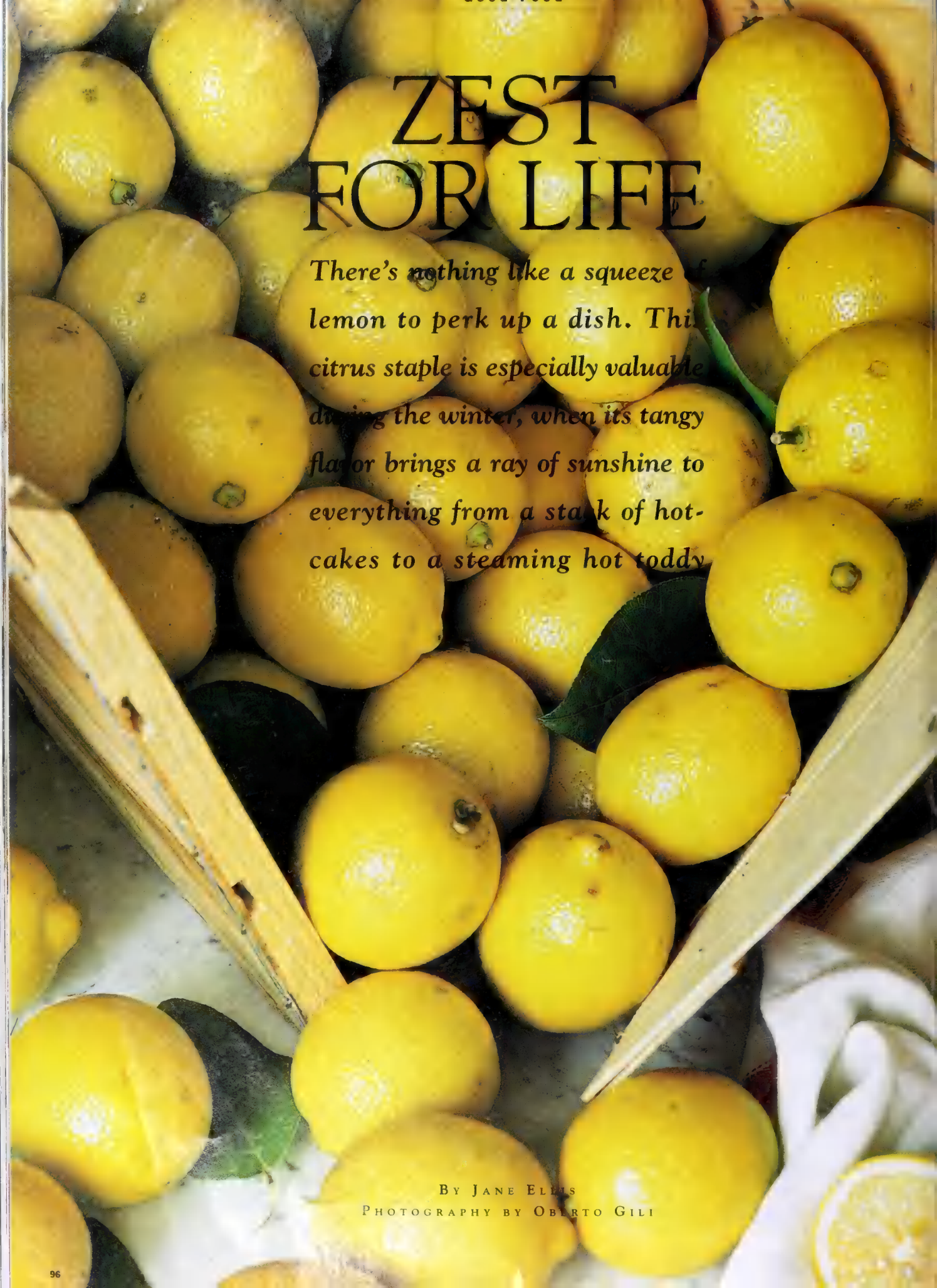
Seeking to translate the exotic, often elaborate designs
Morocco into furnishings that could look at home in an Ame
can setting, designer Blake C. Tovin took a cross-cultural approa
for the Lane Company. He melded distinctive motifs from t
Moorish and Bedouin cultures with the more familiar elements
Spanish and French styles, which were introduced into Moroc
in its colonial period. While many of the tables and chairs in h
Marrakesh collection follow classic forms, bases feature rope tur
ing that recalls the molding around local doorways; legs incorp
rate stacked balls reminiscent of Moroccan roof finials. One si
table is shaped like a star, a common motif in the ornate geome
ric patterns on Moorish tiles and wood carvings. And a table with a chunky, chiseled base draws on design from the su
Saharan tribal area of Morocco. Printed fabrics, designed by Tovin's wife, Suzanna Frosch, are carefully laundered to sugge
the beautifully worn antiquity of Marrakesh.

In the rooms shown here, a light-handed approach was taken toward the furniture, leavening the dark woods and solid heft of the pieces with crisp white cushions and sun-washed hints of color. Set against white walls and pale wood floors, the silhouettes of carved and pierced wood furniture stand out as sculpture. Whimsical metal sculptures by André Dubreuil, along with other glass and wire accents, keep the mood airy.

Glass-topped table and chairs (top left) are from Lane's Marrakesh collection. Plates from Barneys New York; glasses and flatware, Takashimaya; teacups, Bergdorf Goodman. Right: Lane's wicker sofa and carved side table. Opposite: André Dubreuil sconces flank the collection's geometric mirror and console table.

FOR FURTHER INFORMATION, SEE PAGE 153 IN SOURCES

Sticker Bush



ZEST FOR LIFE

There's nothing like a squeeze of lemon to perk up a dish. This citrus staple is especially valuable during the winter, when its tangy flavor brings a ray of sunshine to everything from a stack of hotcakes to a steaming hot toddy

By Jane Ellis

Photography by Oberto Gili

ısan Weaver's agrant, tender mon ricotta otcakes—garnished ith lemon zest and ackberries—are breakfast favorite the Four Seasons otel in New York. hey'd make a eat dessert, too.

"I love lemons for their refreshing acidity, their versatility and the way they bring out the flavor in so many foods," say Susan Weaver, executive chef of Manhattan's Four Season Hotel and its three-star restaurant, Fifty Seven Fifty Seven Best known for her fruity lemonades and lemon ricott hotcakes, Weaver is endlessly creative with lemons. The juice keeps vegetables like artichokes, white mushrooms, and avocados from oxidizing; it replaces vinegar in salad dress ings; and it is the key ingredient in a popular sauce fo salmon. Weaver uses the lemon flesh for marmalade, juli ennes the zest to garnish entrées, and candies it for desserts

None of these recipes will succeed if your lemon is a lemon, Weaver warns. "Look for fruit with a smooth brightly colored skin and no hint of green," she advises "Lemons should be firm, plump, and heavy."

For savories or sweets, put the squeeze on lemon (clockwise from top left): Fettuccine and julienned smoked salmon is sauced with fennel purée spiked with lemon juice and zest. Banish the chills with a glass of hot, fruity lemonade—with pears (left) and cranberries (right); sweeten with a sugar syrup, served here in a tiny decanter. Citrus vinaigrette dresses an orange mesclun salad. Opposite: Lemon poppy-seed pound cake is topped with a dollop of lemon poppy-seed ice cream and blueberry syrup. The garnish is lemon zest, mint, and an orange chip.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION.

LEMON RICOTTA HOTCAKES

- 6 large eggs, separated
- 1½ cups ricotta cheese
- ½ cup melted butter, cooled
- ½ cup all-purpose flour
- 4 tablespoons sugar
- ½ teaspoon salt
- 6 tablespoons lemon zest
- Confectioners' sugar
- 1 cup fresh blackberries, optional

Mix egg yolks, ricotta cheese, and butter in a large bowl. Set aside. Combine flour, sugar, salt, and 2 tablespoons lemon zest in a bowl. Slowly add dry ingredients to the egg mixture and mix well. Set aside.

Beat egg whites in a bowl with an electric mixer until firm peaks form. Carefully fold egg whites into batter.

Lightly grease a griddle or nonstick pan and place over medium heat for 1 minute. Ladle about ¼ cup batter on griddle or pan for each cake. Cook cakes for several minutes on one side until golden. Turn, flatten cooked side with a spatula, and continue to cook until golden. Stack cakes on an ovenproof dish and keep warm until all the batter is cooked. Serve with a sprinkling of confectioners' sugar, remaining lemon zest, and blackberries. Makes about twelve 5-inch pancakes.

HOT CRANBERRY LEMONADE

- 1 cup frozen cranberries
- ½ cup sugar
- 1 cup freshly squeezed lemon juice
- Sugar syrup, see recipe below

Place cranberries and sugar in a blender and purée. Strain the cranberry purée into a saucepan. Add lemon juice and 2 cups cold water to the saucepan. Stir well and bring mixture to a boil, reduce heat, and simmer for 5 minutes. Pour into four 8-ounce cups. Serve immediately. Sweeten lemonade with sugar syrup to taste.

HOT PEAR LEMONADE

- 1 cup freshly squeezed lemon juice
- 1 15-ounce can of pears, undrained
- ⅓ cup sugar
- Sugar syrup, see recipe below

Place lemon juice, pears with juice, sugar, and 2 cups water in a blender and purée. Pour pear purée into a saucepan, stir well, and bring to a boil. Reduce heat and simmer for 5 minutes.

Pour lemonade into five 8-ounce cups. Serve immediately. Sweeten lemonade with sugar syrup to taste.

SUGAR SYRUP

- 1 cup sugar

Whisk together sugar and 1½ cups water in a pan. Bring mixture to a boil over medium heat and boil until the sugar has dissolved and the mixture is clear, about 30 seconds. Cool. Keeps indefinitely in the refrigerator. Makes 2½ cups.

LEMON-SCENTED FETTUCCINE WITH SMOKED SALMON

- 2 cups chicken stock
- ½ pound fennel bulb, finely chopped, feathery leaf top reserved
- 1 medium onion, finely chopped
- ½ cup heavy cream
- Salt and freshly ground black pepper
- 1 pound fettuccine
- Zest and juice of 2 lemons, or to taste
- ¾ pound smoked salmon, julienned

Place chicken stock, chopped fennel, and onion in a saucepan. Cook over medium heat until fennel is very tender, about 10 minutes. Add heavy cream and bring the mixture to a boil. Remove pan from heat and pour contents into a blender. Purée and season to taste with salt and pepper. Pour purée into a large skillet and set aside.

Cook fettuccine in a large pot of salted boiling water until al dente, about 8 minutes. Drain.

While fettuccine is cooking, bring fennel purée to a boil. Reduce heat to low and add fettuccine, lemon zest, juice, smoked salmon, and salt and pepper to taste. Toss mixture well and cook for 30 seconds. Transfer to a large warmed serving bowl. Garnish with fennel leaf tops. Serve immediately. Serves 4.

LEMON POPPY SEED POUND CAKE

- 1 cup unsalted butter, room temperature
- 1 cup sugar
- 4 large eggs
- 1 cup cake flour
- Zest of 3 lemons
- 2 tablespoons poppy seeds
- 1 teaspoon lemon extract, optional

Cream butter and sugar together in the bowl of an electric mixer until white. Beat in eggs one at a time. Fold in flour and combine well. Stir lemon zest, poppy seeds, and lemon extract into mixture.

Pour batter into a buttered and floured 8-by-4-inch loaf pan and bake in a preheated 325°F oven for 35 to 40 minutes. Remove from oven and cool. Unmold and place right-side up on a serving plate. Serves 6 to 8.

LEMON POPPY SEED ICE CREAM

- 1 cup milk
- ½ cup heavy cream
- 6 egg yolks
- ¾ cup sugar
- 1 tablespoon poppy seeds
- Zest of 2 lemons

Mix milk and heavy cream together a saucepan and set aside. Whisk egg yolk 3 tablespoons of the milk and heavy crea mixture, and sugar together in a bowl ar set aside.

Bring the milk and heavy cream mixtu to a boil. Remove pan from heat and slow whisk into the egg yolk mixture. Return mi ture to the saucepan and cook over mode ate heat, stirring constantly until the mixtu coats the spoon. Remove pan from hea Strain the custard into a bowl. Stir popp seeds and lemon zest into custard. Coo Freeze according to ice cream machine dire tions. Makes about 2 cups.

SUN-DRIED BLUEBERRY AND VANILLA SYRUP

- 1 vanilla bean, cut lengthwise
- ½ cup sun-dried blueberries
- ¾ cup water
- ¼ cup sugar

Place all ingredients in a small saucepa Bring mixture to a boil, reduce heat and sir mer for 15 minutes. Cool. Makes about 1 cu

OVEN-DRIED ORANGE CHIPS

- 1 orange, sliced into thin rounds
- 1 cup sugar

Coat orange rounds with sugar on bo sides and place on a nonstick baking pa Place pan in a 175°F preheated oven for hours, or until oranges are dry and glaze Makes about 6 to 8 chips.

CITRUS VINAIGRETTE

- ¼ cup whole grain mustard
- 1 cup fresh orange juice
- ¼ cup fresh lemon juice
- ¼ cup fresh lime juice
- ⅓ cup Champagne vinegar
- 2 tablespoons honey
- 2 tablespoons chopped chervil
- 2 tablespoons chopped chives
- 1 teaspoon each orange, lemon, and lime zest
- Salt and pepper to taste
- 1 cup mild olive oil

Combine all ingredients except olive in a mixing bowl. Slowly whisk in the oli oil. Makes 3 cups. ■

See "All About Lemons" on page 10

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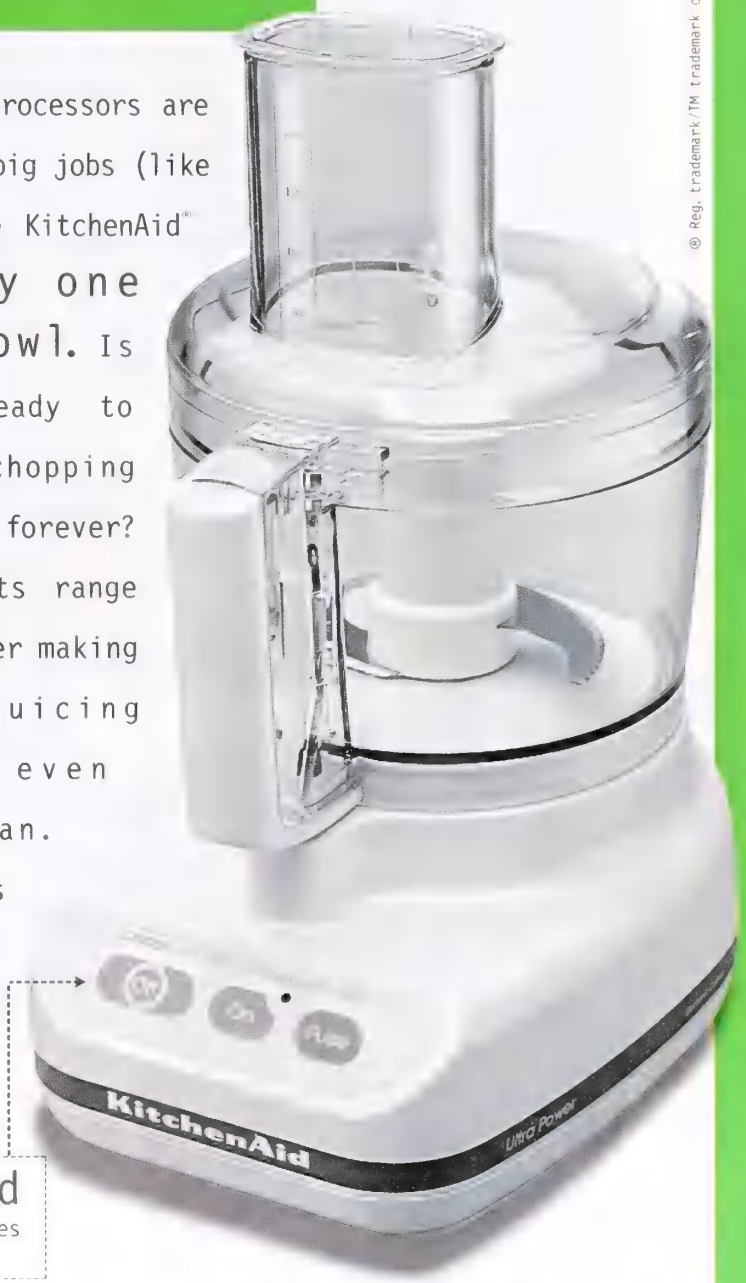

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Ralph and Terry Kovel tell you where it's from and what it's worth

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1. My grandmother gave me a pair of silver candlestick lamps that can be used with or without the wick-lamp component. They are marked "Triple deposit, Mappin & Webb's, Prince's Plate, London & Sheffield."

M.B., Taos, NM

Because the very first oil lamps were old candlesticks adapted with font and wick holder, later models were often designed to look exactly like candlesticks.

Your lamps were made in the 1880s, before electricity was widely used, by Mappin & Webb, a well-known English manufacturer of silverplated objects. The company's name has been the same since 1868, but the ownership has changed many times.

Your pair of lamps would sell for $600.

2. Someone told me that my glass vase was used to hold hair from a brush. Is that true?

L.M., Toronto, Ontario

Your vase is not a "hair receiver"—the shallow bowl with a cover always included in Victorian toilet sets. (Hair was collected in the bowl and then made into "rats," which ladies used to heighten their pompadours.) The multicolored glass with streaked pattern, the applied handles, and the colored-glass foot suggest your vase was produced about 1900 at the Stourbridge glassworks in England. Its value is $200.

3. My ceramic vase is 7 inches tall and each of the three sides is 4 inches wide. The bottom is marked "Made in Iran (Persia)." Can you identify the vase?

E.B., Fearrington Village, NC

The folk-art quality of your piece, with its colorful flowers, birds, and animals, is typical of the vases and tiles made for export in Iran in the 1940s. The pottery was sold in gift shops and department stores throughout the U.S. Your vase must have been made about 1940 because Persia, which officially changed its name to Iran in 1935, was included in the mark. The vase is worth $50 to $65.

4. Tell me about my old pine table with drawers. It is 30 inches high, 46 inches wide, and 26 inches deep. There are leaves at each end that slide out and two boards that pull forward. The bottom drawers are tin-lined.

C.Y., Cambridge, MA

You have a kitchen tabl of the type used from 1825 to the early 1900s. The leaves added more work space, the pull-out boards were used for kneading bread, and the bottom drawers held flour. (By the early 1860s some table makers had added a top piece for extra storage, thus creating the famou Hoosier cabinet.) Your table has the roun legs used about 1850. It is worth $2,500.

5. This heavy 12-inch plate belonged to my Dutch ancestors, but I am told it was probably made in Chin The bottom, with several blue ribbonlike designs on it, has an unglazed rim.

M.D., New Castle, I

The design is indeed very Oriental-looking, but the main clue to the maker is the unglazed fo rim. Chinese potters often made dishes with this feature; European makers did not. The plate's pattern suggests i is about 110 years old. A platter like yours wou sell for more than $600.

To ask the experts, send color photographs and information—size, materials, markings—t Ralph and Terry Kovel c/o House Beautiful, 1700 Broadway, 29th Fl., New York, N 10019. The Kovels answer selected queries on this page. They regr that they cannot return photographs or reply to readers personally.

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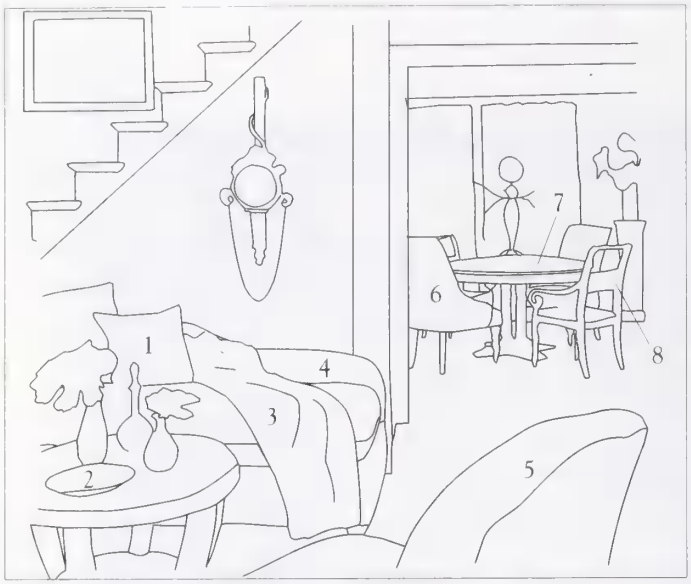

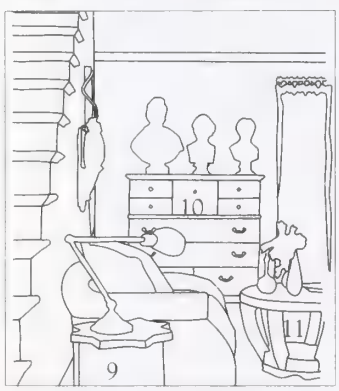

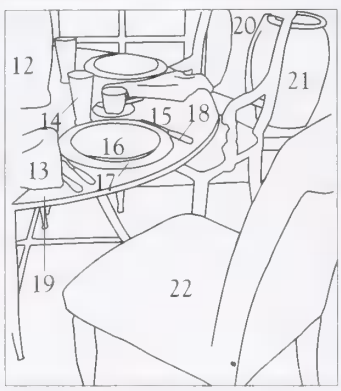

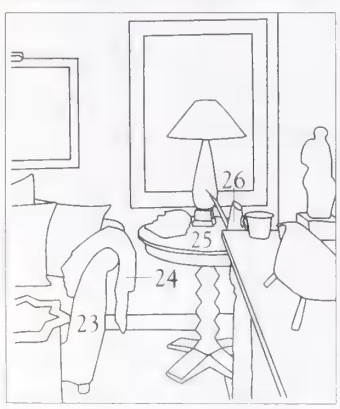

MOROCCAN SPICE

Pages 92 to 95

1. Pillow, ABC Carpet & Home—$98
2. Turquoise plate, Takashimaya—$50
3. Throw, ABC Carpet & Home—$130
4. Venture chaise, Lane—$2,366
5. Casbah armless chair, Lane—$910
6. Imperial upholstered dining chairs, Lane—$1,066 (ea.)
7. Dining table, Lane—$2,079
8. Dining chairs, Lane—$650 (ea.)
9. Star table, Lane—$585
10. Chest, Lane—$2,470
11. Indonesian coffee table, ABC Carpet & Home—$49
12. Iron candle holder, ABC Carpet & Home—$350
13. White napkins, Barneys—$20 (ea.)
14. Glasses, Takashimaya—$35 (ea.)
15. Sea grass teacup and saucer, Bergdorf Goodman—$65 (ea.)
16. Terra Provence blue dinner plates, Barneys—$18 (ea.
17. White chargers, Barneys—$30 (ea.)
18. Wooden flatware, Takashimaya—$195 (per setting)
19. Medina dining table, Lane—$1,287
20. Chair, Lane—$650
21. Terra-cotta jar, ABC Carpet & Home—$395
22. Zagora armless chair, Lane—$697
23. Venture sofa, Lane—$2,431
24. Silk and wool throw, ABC Carpet & Home—$130
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29. Wooden mirror, Lane—$689
30. Apothecary jars, Takashimaya—from $65 (ea.)

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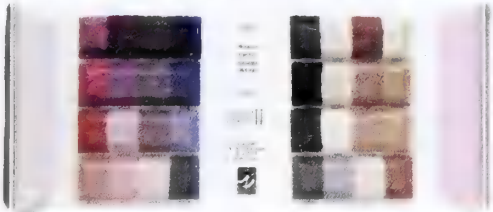

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "The House With the Flaxen Air," page 70.

23 STYLE BEAT *Page 23:* **1. Wrought-iron armchair**, The Pacific Rim Collection, CA-2, 37" h., 21½" w., 23" d., $280—Fillamento (R); 415-931-8700. **2. Candlestick**, 18½" h.—Goralnick Buchanan (T), 306 E. 61 St., New York 10021; 212-644-0334. **3. Tiles**, by Denis Colomb, for Carocim, from $5.25/ea.—Clair Soleil (T), DCOTA, 1855 Grissin Rd., Ste. A407, Dania, FL 33004; 954-929-0181. **4. Sconce**, $375—Angèle Parlange Design (R), 5419 Magazine St., New Orleans, LA 70115; 504-897-6511. **5. Abigail chaise**, #6104, 30" h., 20" w., 60" d.—Hamilton Furniture (T), 224 Datura St., Ste. 1217, West Palm Beach, FL 33401; 561-832-5855. **6. China cabinet**, Bal Masqué, 88" h., 56¼" w., 17½" d., $6,995—Roche Bobois U.S.A. (R); 800-972-8375. **7. Silk paper wallcoverings**, 30" w.—Donghia (T), 485 Broadway, New York 10013-2607; 212-925-2777. **8. Fresco canvas**, Versailles II by Jacques Lamay, 32" h., 36" l.—Rose Cumming (T), 232 E. 59 St., 5 fl., New York 10022; 212-758-0844.

Page 26: **1. Spice rack**, $48—Bungalow (R), 4 Sconset Sq., Westport, CT 06880; 203-227-4406. **2. Dining table**, 72" l., 30" w., 29" h., $1,500—Sonrisa Furniture (R), 7609 Beverly Blvd., Los Angeles, CA 90036; 213-935-8438. **3. The Robo-Stacker**, 49" h., 18½" d., $700 plus shipping—Jam (T), 7 Seymour House, Churchway, London, NW1 1LR; 44-171-916-1478. **4. Morgan desk lamp**, #011072669, $79—Pottery Barn (R); 800-922-5507. **5. Raffia chair**, 36" h., 25" w., 29" d., $850—Handeye (R); 800-689-0713. **6. Lucia lamp**, #WS28, $210—Wendy Stevens (R); 814-349-8232. **7. Aluminum drawer unit**, Revolution collection, 32" h., 52" l., 20" d., $3,850—R.A.G.E. (R), 61 Pearl St., #404, Brooklyn, NY 11201; 718-596-7960. **9. Lab cabinet**, 78" h., 36" w., 16" d., $3,000—C.I.T.E. (R), 100 Wooster St., New York 10012; 212-431-7272.

30 A SONG TO WHITMAN For more information about the Walt Whitman house, call 609-964-5383.

34 KIND OF CHAIRS *Pages 34, 36, 38:* **Hans Wegner Chairs**—Design Selections International; for stores: 914-271-3736; Scandinavian Design Inc. (T), 127 E. 59 St., New York 10022; 212-755-6078. **Armchair; ottoman**, by Niels Hvass—Hvass Design; 011-45-35-43-31-09. **Tatami Chair, Eri,** by Hans Sandgren Jakobsen; 011-45-38-60-55-88. **Campus conference chairs and modular office table,** by Johannes Foersom and Peter Hiort-Lorenzen—Lammhults (M); 011-46-47-26-95-00. **Niels Gammelgaard's** designs—Ikea (R); 908-289-4488. Pelikan Design; 011-45-33-33-99-50.

40 MAKING A KITCHEN USER-FRIENDLY *Designer:* **John A. Buscarello, Inc.** ASID, 33 Gold St., #412, New York 10038-2828; 212-346-0062. **Kitchen cabinets and installation**—Wood-Mode/American Classsic Kitchens, Inc. (R), 150 E. 58 St., New York 10155; 212-838-9308. **Countertops,** Oceanic color—Corian (M); through Dolan & Traynor (T), 32 Riverview Dr., Wayne, NJ 07474; 201-696-8700. **Countertop fabrication & installation**—Corinthian Products, Hackensack, NJ; 201-489-0002. **Cabinet hardware**—The Ironmonger, Inc., through designers. **Blue wall tile**—Crossville Porcelain Stone—Nemo Tile Company, Inc. (R,T), 48 E. 21 St., New York 10010; 212-505-0009. **Floor,** VIOS Brand Flooring—Armstrong World Industries, Inc. (M); 800-704-8000. **Floor installation**—Malcolm Mattice; 203-881-9785. **Cooktop; oven; vent hood; dishwasher**—Miele Appliances, Inc. (M); 800-843-7231. **Refrigerator,** U-Line—Reese & Long Refrigeration Products (M); for stores: 212-876-7978. **Sinks; faucets**—American Standard, Inc. (M), 1 Centennial Ave., Piscataway, NJ 08855; 800-524-9797, ext.503. **Wood blinds,** Country Woods—Hunter Douglas Window Fashions (M); 800-32STYLE. **Kitchen aids** for people with arthritis—ETAC USA; 800-678-3822. **Kettle; pitchers; bowls**—Chantal Cookware (M); 800-365-4354. **Easy-grip cups; long-handled teacup; bowls; plates**—Marusya, Inc. (R), PO Box 13925, Albany, NY 12212; 518-274-1745. **Bar stools**—The Pace Collection (R,T), 321 E. 62 St., New York 10021; 212-838-0331. **Coffee maker** by Capresso Inc.—Williams-Sonoma (R,MO); 800-541-2233. **Wooden bowls; accesories**—Vietri (M); 800-277-5933.

48 RANCH DRESSING *Pages 48 to 55 Designer:* **Kitchell Interior Design Associates** (K.I.D.A.), 7522 E. McDonald Dr., Scottsdale, AZ 85250; 602-951-0280. *Living/dining/entertainment room.* **Coffee table; painted softballs and baseballs** by Jill Janiss—K.I.D.A., see above. **Platter**—S.C. Smith (R, 3013 E. McDowell, Phoenix, AZ 85008; 602-275-1812. **Mexican dining table; green vase**—Holler & Saunders (R,T), Box 2151, Nogales, AZ 85628; 520-287-5153. **Flower vase** Takashimaya (R), 693 Fifth Ave., New York 10022; 212-3 0100. **Slatted sofa,** by Waldo Fernandez—Kneedler-Fauch (R,T), 8687 Melrose Ave. #8600, Los Angeles, CA 900 310-855-1313. **Thebes chair; paper fan**—Sue Tilger; 714-5 4007. **Chaise** by A. Rudin, #394 (frame only)—Swilley, Fr couer & Hunter (R,T), 2712 N. 68 St., Ste. 4000, Scottsd AZ 85257; 602-990-1745. **Chaise fabric,** Sedan/A, color: 105, chenille—Gina B. (T), 8714 Santa Monica Blvd., Angeles, CA 90069; 213-652-4488. **Wooden plate**—How Werner, c/o Joanne Rapp Gallery, 422 N. Marshall W Scottsdale, AZ 85251; 602-949-1262. **Wall sculpture** by Kaneko—Bentley Gallery (R), 4161 N. Marshall Way, Sco dale, AZ 85251; 602-946-6060. **Altar table**—S.C. Smith, above. **Ostrich egg; porcupine quill lamp**—K.I.D.A., above. **Miniature canoes**—La Puerta (R,T), 1302 Cerri Rd., Santa Fe, NM 87501; 800-984-8164. *Outdoors:* **Mexi gate; iron garden chair,** Shadow—Holler & Saunders, above. **Brushed aluminum front door and kitchen count stone planter**—Jim O'Hara; 520-523-2410. *Bedroom:* **Iran kilim**—S.C. Smith, see above. **Sleigh bed; throw,** designed Nancy Kitchell—K.I.D.A., see above. **Bed fabric,** Crossro Natural white #3622—Stroheim & Romann (T), 31-11 The son Ave., Long Island City, NY 11101; 718-706-7000. **Thr fabric,** Shag, natural #6325—Decorators Walk (T), 8687 M rose Ave., Los Angeles, CA 90069; 310-659-2407. **Carved c inet**—K.I.D.A., see above. *Bathroom hall:* **Chest of drawe** $1,200—Blackman-Cruz (R,T), 800 N. La Cienega Blvd., Angeles, CA 90069; 310-657-9228.

56 KNOWING LOOKS *Pages 56 to 61: Designer:* **Rich Keith Langham,** 18 E. 67 St., New York 10021; 212-744-11 **Antibes wall light**—Christopher Norman (T), 979 Th Ave., New York 10022; 212-644-4100. **Studio Sofa**—Rich Keith Langham, see above. **Pillow fabric,** Carre Royal, Br Ciaro #33025—Clarence House (T), 979 Third Ave., N York 10022; 212-752-2890. **Rush apple basket,** $175; **herr bone dish,** $55—Gordon Foster (R,T), 1322 Third Ave., N York 10021; 212-744-4922. **Pedestal table**—Malmaison (253 E. 74 St., New York 10021; 212-288-7569. **Fabric on b quette,** linen velvet, # 13298-116—Kravet (T), 979 Th Ave., New York 10022; 212-421-6363. **Wineglasses** by Louis, Bubbles—Bernardaud (R), 499 Park Ave., New Y 10022; 212-371-4300. **Dinner plates,** #B669-1060, #B670-10 #B671-1060, Puiforcat, $150/ea.—Bergdorf Goodman (R), Fifth Ave., New York 10019; 212-753-7300. **Salad plat** #B667-1030, B665-1030, $130/ea.; **bread and butter plate,** #B666-1040, $100—Puiforcat, see above. **Starburst mirror** James Harris—Palisander, Ltd. (T), 979 Third Ave., New Y 10022; 212-755-0120. **Fake fur throw**—Quadrille (T), Third Ave., New York 10022; 212-753-2995. **Armchair** ponyhide, Cavallini, CO-4 darkest brown—Edelman (T), Third Ave., New York 10022; 212-751-3339. **Ikat** on otto —Cora Ginsburg (R,T), 19 E. 74 St., 3 fl., New York 1002 appt.: 212-744-1352. **Check carpet**—Durkan Patterned C pets (T), 150 E. 58 St., 3 fl., New York 10155; 212-752-25 **Walls,** hand-stencilled—by Liza Spierenberg and Nata Cowger Bergreen, 35 E. 20 St., New York 10003; 212-9 6243. **Fabric on oval-back chairs,** #5512 Maori—Fortuny (979 Third Ave., New York 10022; 212-753-7153. **Sabre-leg coffee table; Mayfield club chair; Breck sofa**—Richard Ke Langham, see above. **Linen velvet on sofa,** #13298-116 Kravet, see above. **Fabric on club chair,** Stanford Cordu #61703—Stroheim & Romann (T), 155 E. 56 St., New Y 10022; 212-486-1500. **Custom lampshade**—Blanche P. Fi (R,T), One Design Center Place, Ste. 647, Boston, MA 022 617-423-0714. **Double gourd ceramic lamp**—John Boone (1059 Third Ave., New York 10021; 212-758-0012. **Fabric chair,** Saffron Suede #P-863—Hermés Leathers (R,T), 45 34 St., New York 10001; 212-947-1153. **Moroccan table** Brahms Netski Antique Passage Ltd. (R,T), 234 E. 60 St., N York 10022; 212-755-8307. **Custom iron bookcase/bar** Richard Keith Langham, see above. **Wallpaper,** Bristol Friendly Lyon (T), 979 Third Ave., New York 10022; 212-3 3005. **Custom wool carpet,** Kien Long—Stark Carpet Co

CORRECTIONS

In our December 1996 Style Beat on page 32, the tele phone number for Delaware River Trading was liste incorrectly. The correct number is 800-732-4791. On pag 34, the price for the hand-blown glass goblets should hav read $185. To order the goblets: 415-931-2224.

To view additional evocative garden images like thos featured in our December story on pages 86 through 91 visit "Immortalizing Eden," an exhibition and sale fro Dec. 3 to Jan. 10 at Munder-Skiles Gallery, 799 Madiso Ave., 3 Fl., New York; or call 212-717-0150.

979 Third Ave., New York 10022; 212-752-9000. **Iron** —Richard Keith Langham, see above. **Headboard;** prings in Renna Suede—Clarence House, see above. **Lin-** f **bed hanging,** coral satin, Raso Fiammato, #PY32200005 d World Weavers (T), 979 Third Ave., New York 10022; 55-7186. **Ron Dier oxblood vase** on bamboo bookshelf, —Gordon Foster, see above.

URBANE RENEWAL *Pages 62 to 65: Designer:* **Kenneth** man, 105 Duane St., New York 10007; 212-566-4626. y **Bertoia's Diamond chair,** similar; **ottoman**—Knoll Stu- R,T), 105 Wooster St., New York 10012; 212-343-4000. **ole; dining table; chest,** Chris Lehrecke Furniture—Troy 138 Greene St., New York 10013; 212-941-4777. **Dining** , Michele Barro for Cappellini—Modern Age (R), 102 ster St., New York 10012; 212-966-0669. **Raymond** y **carpet**—Edward Fields (R,T), 232 E. 59 St., New York 2; 212-310-0400. **Fabric panels**—ICF (T), 305 E. 63 St., York 10021; 212-750-0900. **Bedspread**—Ad Hoc Soft- (R), 420 W. Broadway, New York 10012; 212-925-2652; et Hill (MO); 800-622-6216.

PAINTING WITH PETALS *Pages 66 to 69:* **Decor Floral,** 227 W. 29 St., 13 fl., New York 10001; 212-279-9066.

THE HOUSE WITH THE FLAXEN AIR *Pages 70 to 77:* **Mézard's embroidery school,** Château de l'Ange, 84220 ères, France; 33-4-9072-3641. A limited selection of Mézard's linens and embroidery through—Takashimaya 593 Fifth Ave., New York 10022; 212-350-0100.

SHEER GAUL *Pages 78 to 83:* **Jacques Wirtz,** Wirtz national, Botermelkdijk 464, B-2900 Schoten, Belgium; 23-680-1322.

HOUSE OF A DIFFERENT STRIPE *Pages 84 to 91: Archi-* **Turner Brooks**, 235 Lawrence St., New Haven, CT ; 203-787-2234. *Job captains:* **Dennis Willmott** and **Tom** **ner**. *Contractor:* **Daniel Arnold,** Rt. 3, Viroqua, WI 5; 608-634-3890. **House size:** 2,200 sq. ft. **Studio size:** q. ft. *Structure type:* wood stud construction. *Exterior ials:* siding: board & batten (cedar), clapboard (4″ cedar). , galvanized metal standing seam. **Paint**—Benjamin e & Co. (M), 51 Chestnut Ridge Road, Montvale, NJ 5; 800-826-2323. *Interior materials:* **Windows**—Marvin lows & Doors (M), Warroad, MN 56763; 800-346-5128. s, fir, 2 panel doors—Brosco (M), 75 Old Broadway Rd., n Haven, CT. **Floors**, maple (native mills). **Cabinets**, m birch veneer plywood stain—designed by architect, bove. **Lighting**—Lightolier (M), 2345 Vauxhall Rd., n, NJ 07083; 908-964-7000. **Door hardware**—Schlage Wilton Executive Campus, 15 River Rd., Ste. 230, on, CT 06897; 203-781-9921. *Living room:* **Rug,** by Susan son—Pie (R), 112 East State, Westby, WI 54667; 608- 5636. **Sculptures**—Carl Mackenzie, Hackley Gallery, PO 217, 28 N. Main St., Winchester, KY 40392-0217; 606- 4571. **Monkey sculptures**—by Edd Lambdin, Hackley ry, see above. **Chairs**—Nona Maria, Luminaire (R), 301 Superior St., Chicago, IL 60610; 312-664-9582. **Fire-** —Isokern (M), 6196 Lake Gray Blvd., Ste 110, Jack- ille, FL 32244; 800-642-2920. *Bathroom:* **Chest of** **ers**—designed and built by Sharon Lombard. *Kitchen:* **ge**—Viking (M), PO Box Drawer 956, 111 Fiant St., Greenwood, MS 38930; 601-455-1200. **Refrigerator cabinet**—designed by architect, see above. *Dining room:* **Dining table; chairs,** Baltic birch plywood— designed by architect, see above; built by Mike Burgess, RD#1, Box 1930, Bristol, VT 05443; 802-453-3943. *Child's bedroom:* **Bed**—designed by Zinzi Gugu Miller; built by Gene Lombard. **Quilt**—designed by Lyn Lombard. **Chest of drawers**—designed by Zinzi Gugu Miller; built by Alejandre Puig and Gene Lombard. *Master bedroom:* **Bed**—designed by architect, see above. *Tower loft:* **Hovering creature**—designed by architect, see above.

92 MOROCCAN SPICE *Pages 92 to 95: Living room:* **Turquoise plate,** #1300200026, $68—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Chrome lamp,** #C1500, $125—Robert Abbey (M), 3166 Main Ave. SE, Hickory, NC 28602. **Pillow,** #1965243, $98; **throw,** #2295806, $130; **Indonesian coffee table,** #2524957, $495—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Venture chaise,** #457-40, 33″ h., 72″ w., 32″ d., fabric #4852-001, $2,366; **star table,** #11266-25, 24″ h., 18″ d., $585; **Casbah chair,** #3902-10, 35″ h., 27″ w., 36″ d., fabric #1526-003, $910; **chest,** #386-05, cinnabar finish, 51¼″ h., 52″ w., 19″ d., $2,470; **dining table,** #386-54, 29½″ h., 54″ w., 54″ d., $2,079; **dining chairs,** #385-71, 39¼″ h., 21¾″ w., 24¾″ d., $650/ea.; **Imperial upholstered dining chairs,** #3904-01, 42″ h., 25″ w., 32″ d., fabric #1523-019, $1,066/ea.—Lane (R), PO Box 849, Conover, NC 28613; 704-328-2271. *Porch:* **Chargers,** $30/ea.; **Provence dinner plates,** $18/ea.; **napkins,** $20/ea. —Barneys New York (R), 660 Madison Ave., New York 10021; 212-826-8900. **Basket,** #314863, 19¼″ l., 13½″ w., $36 —Palecek (R), PO Box 225, Richmond, CA 94808; 800-274-7730. **Glasses,** #1219800001, $30/ea.; **wooden flatware,** #1203600007, $195/setting; **jars,** from $65/ea.—Takashimaya, see above. **Sea grass teacup/saucer,** $65/ea.; **watering can,** $38 —Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Candle holder,** #2462992, $350; **throw,** #2295780, $130; **terra-cotta jars,** #2460913, $395/ea.—ABC Carpet & Home, see above. **Mirror,** #386-06, cinnabar finish 43½″ h., 43½″ w., 1¾″ d., $689; **console,** #386-62, 38″ h., 72″ w., 72″ d., $1,819; **side table,** #386-30, 30″ h., 32″ w., 32″ d., $809; **Medina table,** #4100-90, 30″ h., 54″ w., 54″ d., $1,287; **armchair,** #386-73, $650; **Zagora chairs,** #3905-01, 41″ h., 22″ w., 28″ d., fabric #1526-006, $697; **Venture sofa,** #457-38, 29″ h., 83″ w., 39″ d., fabric #4852-001, $2,431—Lane, see above.

96 ZEST FOR LIFE *Pages 96 to 99:* **Fifty Seven Fifty Seven Restaurant and Bar,** Four Seasons Hotel, 57 E. 57 St., New York 10022; 212-758-5700. **Sausalito dinner plate**, $12; **Sausalito soup plate,** $10—Pottery Barn (R), 250 W. 57 St., New York 10019; 212-315-1855. **Napkin,** $20—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100.

114 PHOTO FINISH **Handmade albums**—Paul Vogel, bookbinder, PO Box 17, Wainscott, NY 11975; 516-329-3106. **Leather albums**—Noble McMillan, 9 Elveston Mews, London SW 7, UK; 011-44-171-581-4178; fax: 011-44-171-581-4730. **Faulkner's Fine Paper,** 76 Southampton Rd., London WC 1B 4AR, UK; 011-44-171-831-1151, fax: 011-44-171-430-1248. *Archival supply catalogs:* **Light Impressions**; 800-828-6216. **University Products, Inc.**; 800-762-1165.

Zest for Life

Continued from page 100

ALL ABOUT LEMONS

One medium lemon yields about 3 espoons juice and 2 to 3 teaspoons zest.

Keep lemons at room temperature if are going to use them within a few days; erwise store in the refrigerator.

To extract the maximum amount of e from a lemon, roll it under the palm of r hand or drop it into hot water for a few utes before juicing.

Remove the zest (peel) with a zester or ato peeler. Avoid zesting the white pith.

Peel the lemon from stem end to el end and julienne for strips of zest.

Use a mandoline slicer for wafer-thin on slices.

A little lemon juice in cooking water keep asparagus and broccoli brilliant green and make cauliflower and rice whiter.

Stud a whole lemon with cloves and tie with ribbon for a pomander ball.

Because lemons are acidic, use nonreactive cookware—stainless steel, ovenproof glass, ceramic, or porcelain. Do not use cast-iron or aluminum pans.

For citrus-flavored sugars, grate the zest coarsely, mix with sugar, and allow to stand 15 minutes before using.

Use lemon juice for flavor in salt-free or reduced salt recipes.

Juiced lemon halves can clean stains off wooden countertops and breadboards. Use with salt to polish copper pots.

Squeeze the juice of a lemon inside a chicken before roasting and place the fruit halves in the cavity to improve the flavor. ■

SLEEPING PRETTY Looking for the finest canopy bed reproductions at significant savings? Willow Bend Plantation Collection provides quality reproductions, all made from selected hardwoods by Plantation Millworks craftsmen, from $895. For a free catalog, call 800-414-5735.

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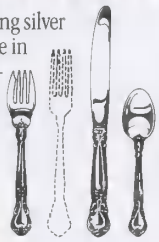

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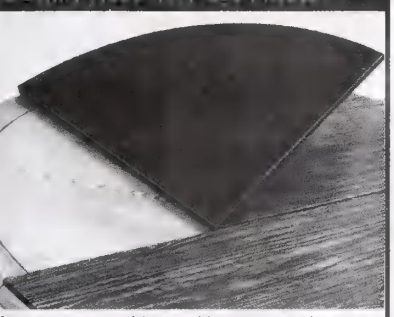

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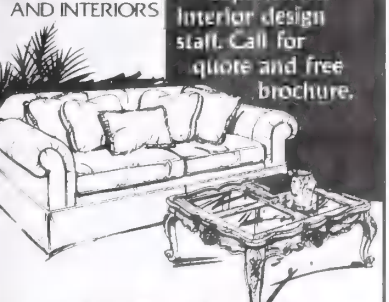

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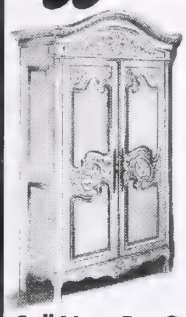

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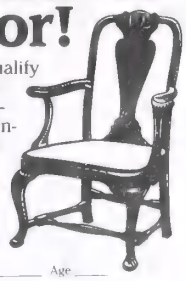

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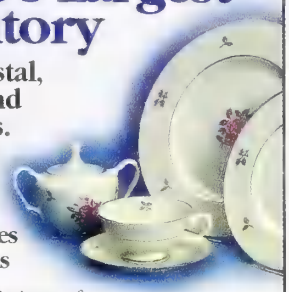

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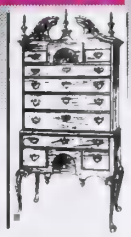

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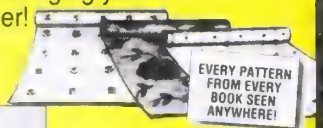

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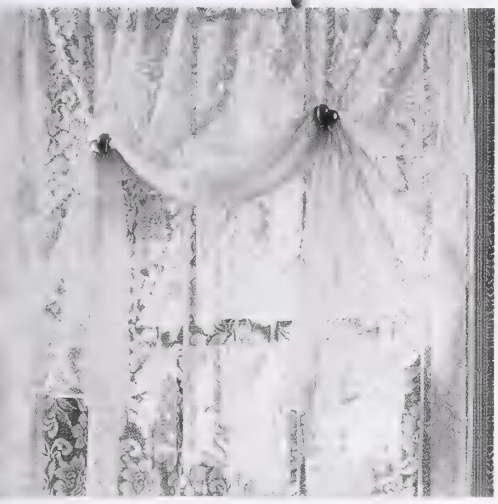

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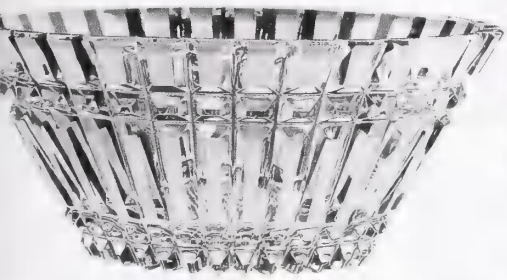

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PHOTO FINISH

Inspired solutions for finally tackling those shoeboxes full of family snapshots

By Margaret Kennedy

When I recently read in the *New York Times* that some of the 1950s plastic bowls in New York's Museum of Modern Art were melting, I knew it was time to reorganize our family snapshots and maybe even rethink the album itself. Because it was easy, I had always put our photographs into plastic pockets clipped into fat loose-leaf albums. Yes, they were organized, albeit mundanely, and so far they were intact. But how much time did I have until meltdown?

I called MoMA and confirmed that certain plastics *were* unstable and indeed would disintegrate. However, newer plastics are superior, and it turns out it *is* archivally proper to use inert polypropylene pocket pages. MoMA's curator of photography, Peter Galassi, confessed that his own family photos were lying around in stacks, but urged me to consult photo preservation expert Henry Wilhelm. "Never use magnetic-style plastic pages, as they damage the photos; and so does rubber cement," he warned, stressing the importance of using acid-free paper and storing albums away from heat or damp. His final tip: "Have your color photos printed on Fujicolor paper, which lasts two to four times longer than any other."

So while I learned that I could simply upgrade the plastic pockets and now understood what to avoid, I really wanted to make my scrapbooks more interesting. Why not take my inspiration from all the fabulous albums I had seen and envied? I would borrow ideas from the best.

I remembered the delightful scrapbooks of decorator Mark Hampton and his wife, Duane, which hold—in addition to snapshots—press clippings, special invitations, and menus of memorable restaurants. The diligent Hamptons are up to Volume LII of their handsome hand-sewn linen-bound books with gold Roman numerals embossed on each red-leather spine. The ever-urbane Mark admits, "We're always two or three years behind, and once in a while we'll do an index to be able to locate which events are in which volumes." The Hamptons use double-stick tape, which has worked well for twenty-seven years. They photocopy ephemeral newspaper clippings so the paper doesn't disintegrate or blacken the page opposite.

The late trompe l'oeil artist Richard Neas wrote amusing annotations in his fanciful script to enliven his leather albums. He always cropped photos to eliminate unattractive or unflattering bits, which resulted in odd shapes that animated the pages. Richard often added little sketches to enrich the mix.

In England, Barrie McIntyre—archivist for Colefax & Fowler — is an inveterate maker of albums. "Wait six months to decide what to keep—time gives you perspective," he advises. "For a favorite photo I often ma laser-print enlargements. Scale adds emphasis." His keepsa trip albums fashioned from artists' watercolor sketchbooks a treasured by fellow travelers. To accommodate the bulk pasted-in photos, he cuts out every other page of these bou books with a mat knife (carefully backing the page with a st of mat board to keep from slicing into the rest). He wraps t cover with a black construction paper jacket, pastes a definiti photo onto the front and outlines it with gold ink, then pen gold title onto the spine for easy reference.

Last summer on a visit to Provence, I flipped throu the pages of the most beguiling album I have ever see antique embossed leather bound the thick leaves of handma paper. Created by garden designer Dominique Lafourcade a journal of entertaining, it contained charming watercol sketches, photos of friends, flowers, and table settings, lists guests, special place cards, menus, and labels from supe wines. Each party had a different theme and each theme w expressed artistically. Cutouts of birds and animals becar collages, old engravings were photocopied and personaliz with pen-and-ink flourishes. For a guest who designs fabrics page was bordered with one of his patterns. The invention w fresh and resulted in an overflowing treasury of hospitali

I doubt that our family scrapbooks will ever approa any of those stellar paradigms. But my albums will profit fr their style, and now I will put in the odd ticket stub or bu ness card from a noteworthy antiquarian and write in mem rable anecdotes. I'll fearlessly crop off unpleasant details a blow up the choice shots. I'll even add an occasional wat color sketch. While avoiding the meltdown, I hope to al improve the allure. ■

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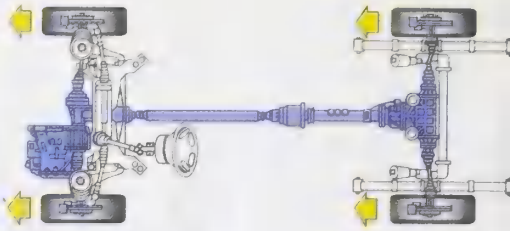

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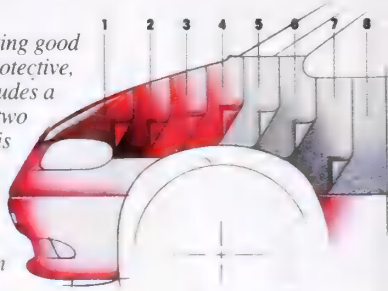

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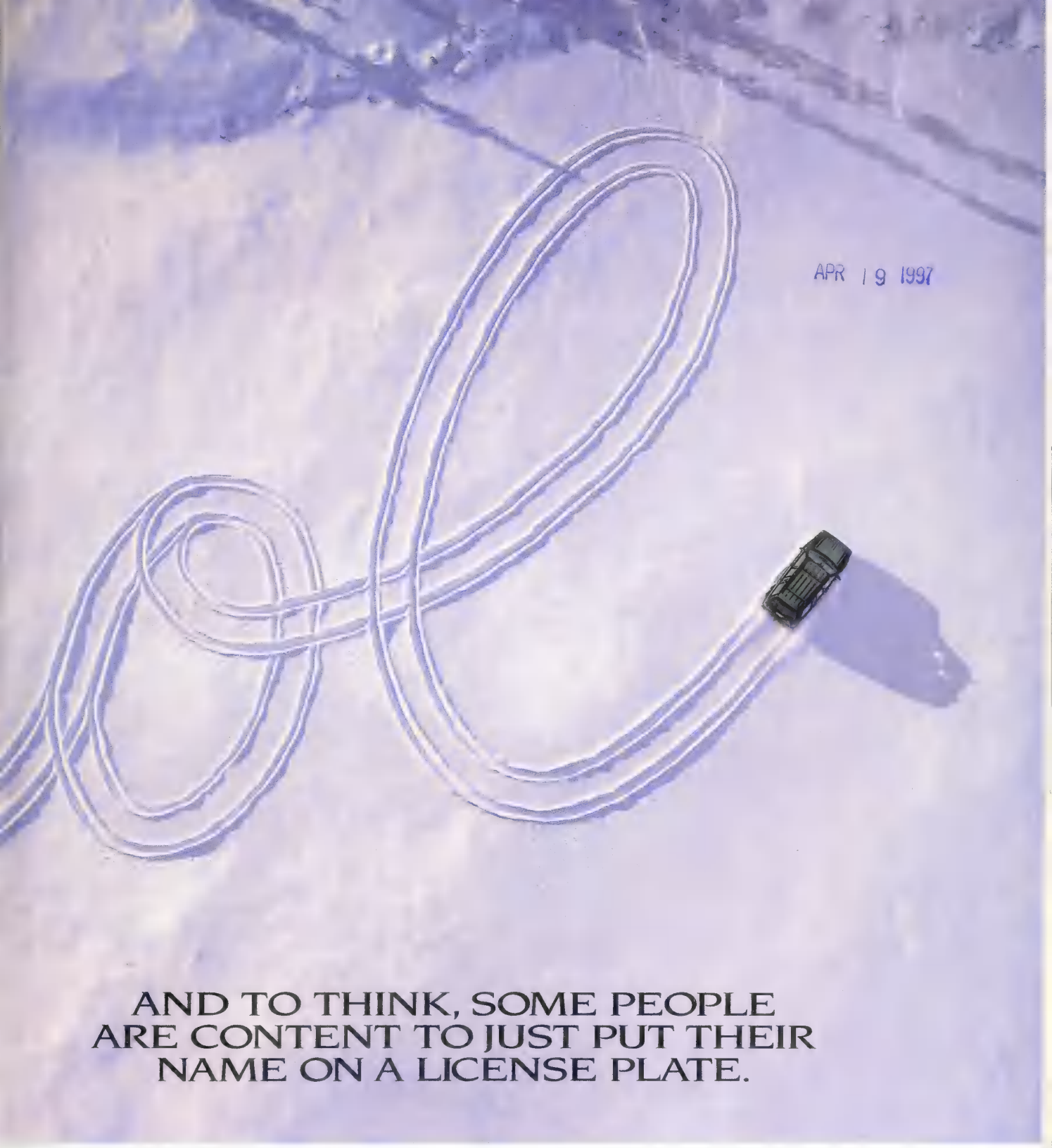

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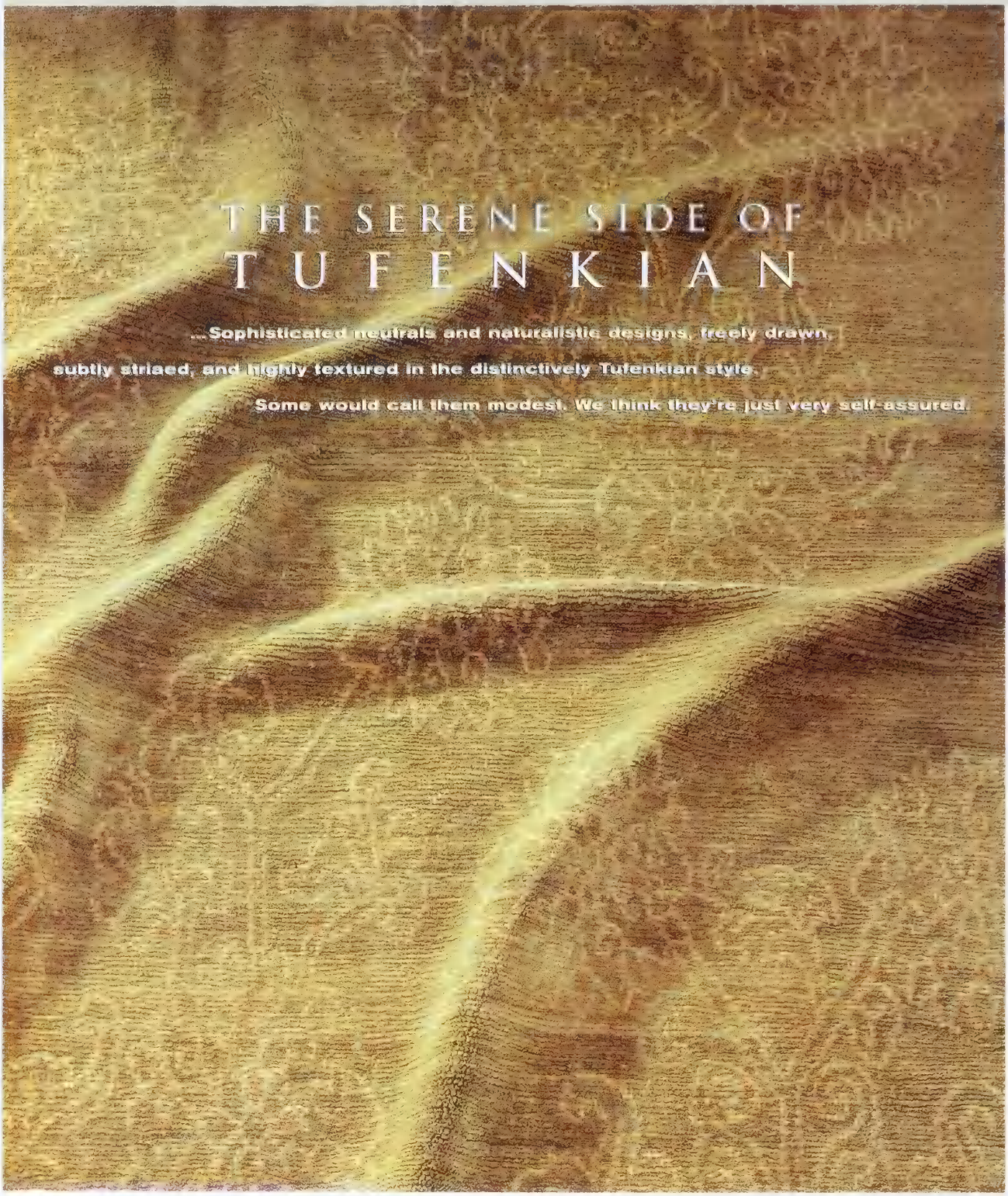

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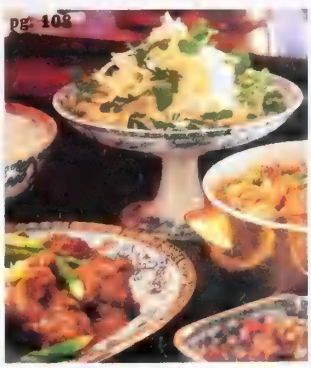

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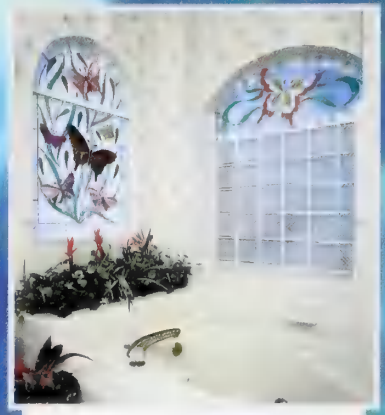

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HEIGHT MARKS ON THE DOORPOST

By Teresa Wendel

I have always preferred small places, but we decided to buy the big house anyway. It was 1980 and homes in the towns north of Seattle were still quite affordable. Although in need of repairs, the building was solid, so it was a good investment. Still, as I walked through the spacious rooms feeling half my size, I wondered how we could possibly fill them up.

The previous owner was sitting on the basement steps, chin in hands, as we carried our boxes in the back door. For two years he had toiled, fixing up the kitchen to please his wife. There was new linoleum that didn't show the dirt, pretty knotty-pine cupboards, and a built-in dishwasher. But that had not kept her. She packed her cardboard suitcase and left him anyway.

"Rats," he said, as he slowly stood up to leave.

"Excuse me?" I answered, noticing that his dejected face had not seen a razor in at least three days.

"The house has rats," he said as he walked out the back door, his strong, young back bent ever so slightly.

Our new neighborhood, North Broadway, was a real community. We had a bakery, a post office, a fruit and vegetable stand, a florist, and a dry cleaner all close-by. The hardware store within walking distance turned out to be a bonus, because we hadn't noticed until we moved in that the ceiling throughout the house were cracked and peeling.

"A little spackle will fix all that," Kurt assured me as w surveyed the empty rooms.

Our first night a pipe burst, flooding the basement.

"Liquid Metal," Kurt said as we walked over to Broad way Hardware the next morning. "That should hold it unt we can afford a plumber."

"And let's not forget the rat traps," I reminded him.

My husband, having opted for cooking class instead woodshop in high school, had a lot to learn. When the ro leaked during the first rain, we traced the trickles all that day- marking each spot on the ceiling with an X. Although afraid heights, Kurt inched his way across the roof, running slices tin between the cracked shakes. Jacob and I, stationed in th attic, provided direction by tapping on the roof at each sit

Before long, the house was fit to live in. It was 198 I was thirty years old, and we decided to have another bab True, I had cherished Jacob and Alicia when they were tin stroking their soft heads as I held them to my breast. But baby's smile is sometimes wasted on the very young. I wa older now, settled and content. I wanted a baby I could

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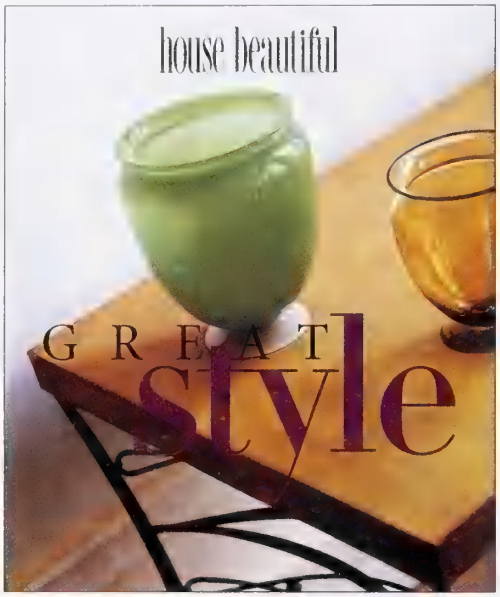

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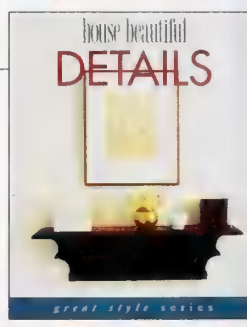

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Although we were a family of five, I was always caught up with the laundry. Homemade soup simmered on the stove, bread baked in the oven

enjoy. I gave myself a two-year reprieve on house repairs except for emergencies. Little Karolyn was a delightful child with the undemanding temperament of her father. She seldom cried because there was always someone to hold her.

Those quiet days with baby didn't last. We had finished the major repairs, so we drifted into the cosmetics. Kurt stripped layers of paint from the woodwork, I wallpapered, then we refinished the wood floors. Every cookie crumb that fell from the table was now glaringly visible. I wiped up the floor on my hands and knees after every meal, a chore I previously got by with once a week. I swept up the trails the children left in their wake—dried bits of mud from the soles of their athletic shoes—and I cursed the shiny floors that were taking years off my life.

I maintained a balancing act of plodding through the never-ending renovation while planning adventures with the kids, who spent happy growing years in that big old house. Skeleton keys unlocked the creaky doors of five large bedrooms. Sloped ceilings, cozy dormers, and child-sized doors leading into attic spaces beneath the eaves gave the upstairs rooms character. One attic had a secret entrance—the false back of a spacious cupboard. We illuminated this hideout with a bare bulb and outfitted it with pillows and a stack of picture books. Wobbly stairs led to a musty basement where towels and sheets, hanging limply from the clotheslines strung up along the ceiling joists, cast ghostly shadows.

The children masqueraded in costumes assembled from castoffs stored in a trunk, spoke in secret languages, wrote coded messages, made up passwords. They built rows of houses stretching blankets over kitchen chairs and tables, and used up miles of string, yarn, and tape to make every manner of booby trap. Our house was always noisy with children. A new neighbor down the block wondered if I ran a day care.

Jacob and Alicia grew less rambunctious in their teens. They began to engineer their own adventures. I busied myself when they entered junior high, polishing furniture, straightening drawers, making beds, scrubbing floors. Our house took on the odor of Lysol disinfectant. There was never a dust devil under the beds. Although we were a family of five, I was always caught up with the laundry. Homemade soup simmered on the stove, and bread baked in the oven while I stood at the kitchen sink washing up the dishes and wiping down the counters.

When my friends began removing their shoes before entering our house for fear of tracking mud onto my spotless floors, I realized something was very wrong. We had rid the house of rats and roof leaks; we had patched, polished, painted, and papered; and we had filled those spacious rooms with possessions. Through it all, our home had lost its comfortable shabbiness. With each pipe that didn't rattle, each scratch that was sanded away, each light that no longer flickered when the fridge clicked on a bit of character was taken away.

My own identity had vanished with all the refinements. I had always considered myself an unconventional, spontaneous, impulsive person. Certainly my friends would have laughed at that perception. To them I was the woman holding a dust rag in one hand and a plate of oatmeal cookies in the other. Free-spirit indeed! I felt like a little girl playing grown-up in a house that was taking on the grand appearance it was meant to have while I had clearly lost my way.

"Breakfast is ready," I hollered to Kurt one damp fall morning. He was reclining in the La-Z-Boy, around >

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A part-time job leaves little time for cleaning cupboards and rearranging drawers. Now the dishes stack up in the sink, and the laundry basket spills over. There is never time to wax and polish

the corner, through the dining room, then around another corner into the living room. A million miles away. I had no idea where the rest of the family was hiding. I stood in my kitchen, closed off by walls from the rest of the house, and deliberately let the pancakes burn to attract some attention.

It didn't rain any more than it usually did that winter of 1990, but it sure seemed wetter than ever to me. We lived between the Snohomish River and Port Gardner Bay, so we were often shrouded in fog. A sinus infection left me tired and depressed. Kurt suggested a train ride to Spokane to visit my friend Vickie. Yes, taking a little trip had been in my thoughts, only I had the Fiji Islands in mind.

Karolyn and I slurped tea from fragile china cups when she arrived from school one afternoon.

"What do you suppose you'll be when you grow up?" I asked as we bit into our second peanut butter cookies.

She wanted to be an artist, because she loved colors. Or maybe a tightrope walker. She couldn't decide.

"When I grow up I'm going to be a gypsy," I told her.

"But Mom, you're already grown up," she said.

"Not yet, Karolyn," I assured her. "Not quite yet."

The restlessness I felt did not escape my husband. He said maybe it was time for us to go back to eastern Washington, where we had met, married, and made our first home. A lucrative job market had lured us to the coast, but Kurt still missed the sunny skies and brown hills of the eastern part of the state. For ten years that dear man had patiently waited for me to feel the same.

Kurt spread out a highway map of Washington on the polished floor and we concentrated our search on the other side of the Cascade Mountains. He pointed to Wenatchee, located in a valley along the Columbia River famous for its fruit trees and outdoor recreation.

"Can I have a dog?" Jake asked.

"Is there a mall?" Alicia wanted to know.

"Can Jenny come too?" our youngest wondered. Jenny was Karolyn's best friend.

We made weekend trips over the mountains to check everything out. We took a subscription to the *Wenatchee World*. Kurt filled sheets of paper with columns of figures, calculating the expenses.

Sometimes you need to make choices, and your heart is often right. So we sold our house to the first family who looked it over. "It's perfect," the young couple said, walking through the orderly rooms. "We won't change a thing."

Our decision was impetuous. It was daring. It was everything I wanted it to be. And if growing up can also signify the threshold in your life where you realize you can take charge, make your own choices, and even change direction t find your way again, then I had reached that point at las

"How could you leave the home of our children's childhood my best friend Barb wanted to know. We were sitting on th front steps, my blue teapot between us. I had sat on those ste every morning that it wasn't raining for the past ten years, sip ping Earl Grey tea and watching the neighborhood kids arriv at the elementary school right across the street. "And ho could you leave me and Mike and the boys?" she demande still on the warpath.

She had a point. When I counted my blessings, Bar was one of them. We had met when our oldest children wer babies, and although we were as different as Felix and Osca Barb balanced me out in a perfect way. Her boy barbarian were like sons to me, and I had kept track of their heigh along with those of my own three on the cupboard door in th hallway ever since they could stand on their own. Our chi dren spent equal time between our two houses. It was my jo to keep the kids entertained with scissors, glue, crayons, pain and Play-Doh. Barb, on the other hand, had a marvelou mountain of dirt in her backyard and didn't mind muddy foo prints on her kitchen floor. She was our social director, plan ning outings to the park, to the jetty, to the zoo, to the lak She had a wonderful knack for picking out the perfect day f a picnic, in spite of our rainy northwestern climate.

"We're having our midlife crisis a few years early," explained. "Besides, Wenatchee is only on the other side of th mountains, a two-hour drive." Defeated, Barb helped me wit the packing. We moved within a month. I didn't even loo back at the big old house when we pulled away from the curb

We arrived in Wenatchee in the summer of 1990 with large down payment for the little house we bought, an enough left to tide us over. Kurt, adaptable and dependabl found work in a boat shop right away—making half h former wages. With three kids to keep in blue jeans, it wasn long before we realized that my days as a housewife were ove I set out to find a job.

I have been happily employed for five years now. M first job was in a small factory, making wooden fruit boxes. later began working with migrant children. Kurt and changed jobs on the very same day. He is a transit bus drive now, and entertains us at the dinner table every night wit stories about the people who ride his bus.

As for me, working outside the home was just the the apy I needed. It helped me recover my sense of direction and t value the more important things once again. A part-time jo leaves little time for cleaning cupboards and rearranging

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drawers. Now the dishes stack up in the sink, and the laundry basket spills over. I wash the oak floors each week with Murphy's Oil Soap, but there is never time to wax and polish. The new friends we have made gather around the kitchen table, the heart of our home, and although I have a white kitchen floor none of them would think of removing their shoes.

I painted the window frames of our little house rose pink. The drab green living room walls are sponged with the leftover peach I used in the kitchen. The windowsills are lined with mementos, the unheated bedrooms are stocked with a rainbow of quilts, and the kitchen table is covered with a bright cloth. All over the house I burn candles snatched up at yard sales. Alicia claims it looks like something straight fro the pages of *Mad* magazine, but it all fits together in a peculi harmony and makes me feel I have found my way at last.

"Breakfast is ready," I tell Kurt, flipping a pancake onto th plate in front of him. I look over my shoulder and see Karoly seated on the couch, watching cartoons. I wonder how Alic can still be asleep in her little room down the hall while th sound of Jake's stereo, blaring in the basement, vibrat beneath my feet.

I sit on the front steps drinking my tea in the brig Wenatchee sun as I watch the neighborhood kids cro

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he busy street in front of our house. Yellow school buses urn the corner, stinking of diesel. Some folks wouldn't like he noise. Or the view. But I do. The lilacs we put in nearly ix years ago to form a screen against the traffic scent the ir. I planted a pink rose where I can see it best from the itchen window; snapdragons, morning glories, larkspur, hol-yhocks, phlox, and four-o'clocks grow beautifully in my tidily nkempt yard.

I received a letter from Barb last week. We have re-nained good friends in spite of the Cascade Mountains that eparate us. She mentioned that our old house on Pine Street s up for sale. She and Mike and the boys took a tour—just for the memories—when the owners held an open house. As the couple who bought the house from us promised, they had not changed a thing. Even the height marks of the five children between me and Barb were still clearly visible with names and dates on the cupboard door in the hallway.

I was happy to hear that a trace of our families remains in that house. Still, I have one small regret. I wish my height was marked on the cupboard door as well. After all, our children are not the only ones who grew up in that old house. ■

Teresa Wendel's first Thoughts of Home piece, "Things That Count," appeared in our June 1996 issue.

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Everywhere we look now we're seeing red—crimson-banded dinnerware, a cloverleaf ottoman, even a classic leather love seat

EDITOR: ELIZABETH MAYHEW

1. *Translucent blown-glass vase, $550. From Salviati: 212-725-4361.*
2. *Pillows with punch, from $100. At Theodore's: 202-333-2300.*
3. *Le Creuset's 5½-quart French casserole, now in fire-engine red, $200. At Sur La Table: 800-243-0852.*
4. *Leather love seat, $3,200. From Hickory Chair: 704-328-1801.*
5. *Bull's-eye glass bowl, $135. From Villeroy & Boch: 800-VILLEROY.*
6. *Vintage Chinese red lacquered cabinet, $2,524. From Palecek: 800-274-7730.*
7. *Hand-painted china from Jean Louis Coquet dessert plate, $65. Call 800-993-2580.*
8. *J. Robert Scott's silk Zoo toile. Through decorators. Call 800-322-4910.*
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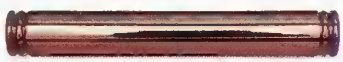

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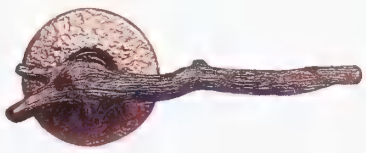

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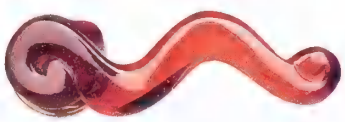

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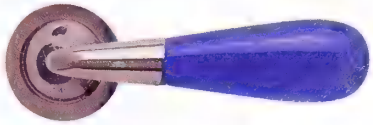

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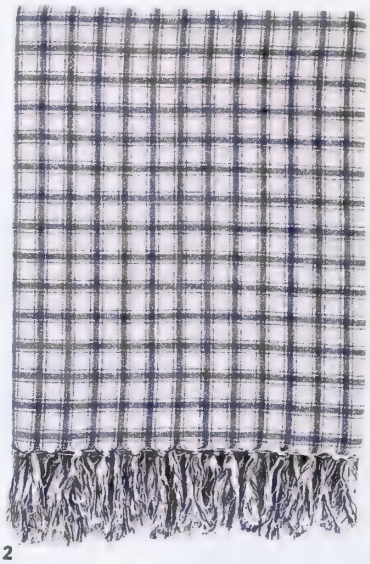

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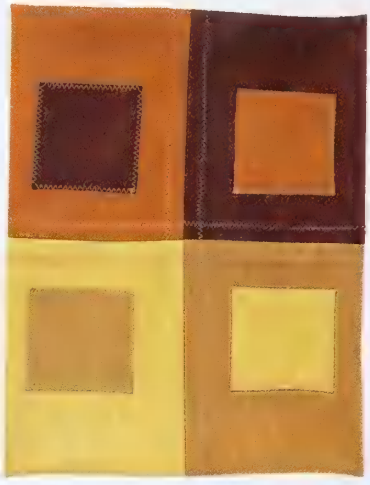

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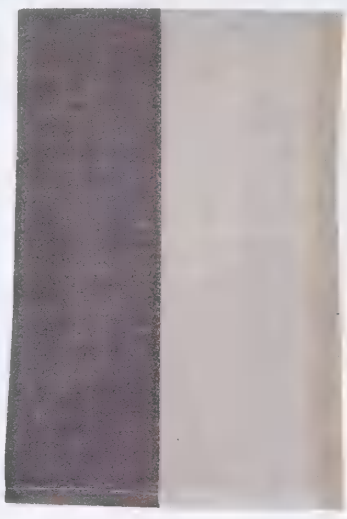

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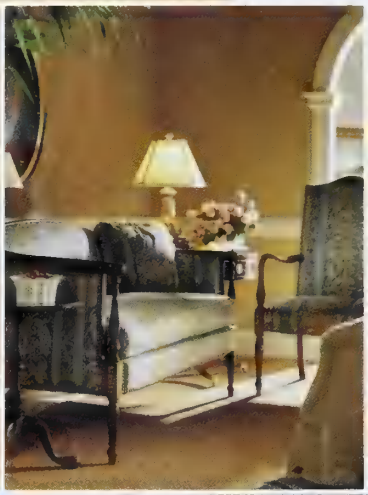

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IN THE AIR

Embellishment is creeping back—but this time in a restrained way. Forget the lavish tassel- and braid-trimmed look of the eighties. Now we're seeing a linen border on a terry towel, some eyelet on a sheet—subtle details that give ordinary household items style.

MIX AND MATCH

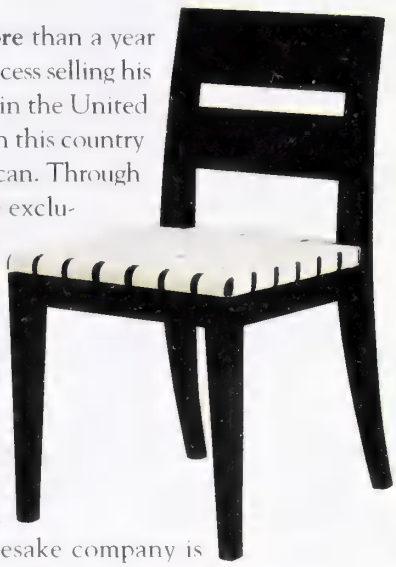
Although it's stylish to combine your grandmother's china with modern tableware, it takes a keen eye to do it with panache. Shopkeeper Mary Ellen DiMatteo certainly has the knack. With a background in interior design and marketing, DiMatteo recently opened Belvedere, a tabletop store on Chicago's newly chic Rush Street. "During my travels to Europe I have always collected tabletop pieces," DiMatteo explains, "but now I select modern and antique designs and display them together in the store." She carries Pampalone sterling from Florence, Muriel Grateau's linen and porcelain, and Maison de Vacances' linens. Demitasse set (above), Royal Doulton, $250 for set of 10; colored wineglasses, St. Louis, $140 each; antique French porcelain jar, $9,500 a pair. Belvedere, 948 N. Rush St., Chicago, IL 60611; 312-664-4200. *Frouwkje Gilkey*

A ROSE THAT SMELLS AS SWEET

Since 1938, the All-America Rose Selections (AARS), a nonprofit association for rose research and promotion, has presented awards to plants that they believe to be the best among the new hybrids. The goal of the competition is to "encourage the rose industry to improve the vitality, strength, and beauty of roses for American home gardens." These somewhat vague and subjective guidelines have generally given us gaudy, pointed-petaled, hot-colored hybrid tea roses with little or no fragrance. (Perfume is often lost in the process of breeding brilliant colors.) There is a market for these kinds of hybrids, but I find that more and more gardeners want old-fashioned-looking roses that are fragrant as well as beautiful.

Perhaps the AARS is noticing this trend too, for one of the winners this year is not a hybrid tea but a free-blooming floribunda with multiple blooms on the ends of each stem. With its striped red and white blossom (above), the rose has an appealingly old-fashioned look—reminiscent of 'Variegata di Bologna' introduced in 1909. Most wonderful of all, the rose is deliciously fragrant. The perfume and old-fashioned appearance gave rise to this rose's punning name—'Scentimental'. Look for it at garden centers and nurseries this spring or call Edmunds' Roses, a mail-order source for bare-root plants, 888-481-ROSE. *Ken Druse*

GET IT AT RETAIL



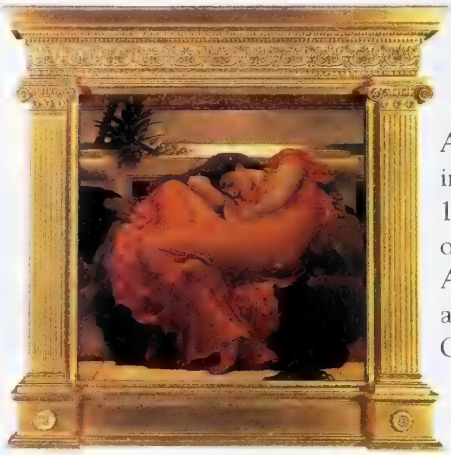
After little more than a year of explosive success selling his powerfully streamlined furniture collection to the trade in the United States, French designer Christian Liaigre is going retail in this country for the first time—but you'd better catch him while you can. Through this spring only, New York's Bergdorf Goodman has the exclusive on a lineup of some ninety Liaigre tables, benches, chairs, trays, and other accessories—pieces that clearly broadcast his message of quiet luxury, discipline, and above all simplicity. Typical of what followers of the neo-modernist tastemaker can expect to find is his muscular Archipel chair (right) available in mahogany or iroko with a seat of woven cotton webbing ($1,365) or upholstered leather ($1,550). "This is the venue we've all been waiting for: a place to showcase Christian's work in a more public way," says Holly Hunt, whose namesake company is licensed to produce, present, and distribute his designs in North America. "Starting in the early nineties, he actually answered all those prophecies that said people would want something clean and precise—value rather than poundage—in the wake of the overdecorated, overgilded eighties." Call 800-218-4918. *Christopher Petkanas*

ALL TOGETHER NOW

A two-story brick house with four bedrooms is what home buyers want . . . in Denver . . . Atlanta . . . and Washington, D.C. Americans' housing preferences are constant regardless of where they live, according to a new study by the National Association of Home Builders. An exception: buyers in Phoenix prefer a single-story stucco house—a building that beats the heat. *Mabley Bowman*

EXHIBITIONS

New York, February 11–May 18 A link between drawing and design was forged in the 16th century, when decorative artists began putting their ideas on paper. "*Disegno:* Italian Renaissance Designs for Decorative Arts," at the Cooper-Hewitt, National Design Museum, illustrates this turning point with thirty prints and drawings of objects ranging from tombstones to tableware, including a vase with a satyr-shaped handle (left) by Enea Vico. Call 212-860-6894. **New York, February 20–May 18** For more than seventy years Manuel Alvarez Bravo has been photographing Mexico's people in rural villages and newly industrialized cities. Now 175 of Bravo's intriguing photographs are on view at the Museum of Modern Art. His *Daughter of the Dancers* (right), from 1933, has an air of mystery that permeates much of his work. Call 212-708-9400. **Washington, D.C., February 16–May 11** The National Gallery of Art is mounting the first major survey of Victorian art in the U.S., highlighting the achievements of British painters during the reign of Queen Victoria. Many of the works focus on the female form, depicting aristocratic ladies, voluptuous nymphs, and world-weary sleeping beauties, such as Frederick, Lord Leighton's *Flaming June* of 1895 (left). Call 202-737-4215. **Atlanta, February 1–May 3** Diagnosed as schizophrenic, Eddie Arning spent thirty years in a mental institution. Upon his release in the mid-1960s, he created 2,000 drawings, thirty of which are at the High Museum of Art. *Woman Ironing* (right) expresses a rural theme typical of Arning's work. Call 404-733-HIGH. **Boston, March 3–September 1** "Leonardo da Vinci: Scientist, Inventor, Artist" at the Museum of Science will feature 25 three-dimensional models of gadgets Da Vinci designed, including a three-wheeled car and a flying machine. Call to reserve tickets, 617-523-1441. **Milwaukee, January 31–March 30** Artists from four different western tribes are represented in "Plains Indian Drawings, 1865–1935: Pages From a Visual History" at the Milwaukee Art Museum. Executed on ledger paper obtained from traders and soldiers, the pictures show buffalo hunts, battles and scenes of everyday life, such as *Kiowa Couples* (left) by an unknown artist in 1880. Call 414-224-3200. **New York, January 23–April 4** Ellen Biddle Shipman has been called the best landscape designer in America. For clients including Fords, Rockefellers, and du Ponts, Shipman created gardens that were at once lush and cozy, elegant and understated. The PaineWebber Art Gallery is exhibiting drawings, plans, and photographs of her work, including the secluded Windsor White garden in Chagrin Falls, Ohio (right), designed in 1919. Call 212-713-2885. The landscape architect's accomplishments are also described in a new book, *The Gardens of Ellen Biddle Shipman* by Judith B. Tankard (Sagapress, $39.95). *Beth Sherman*



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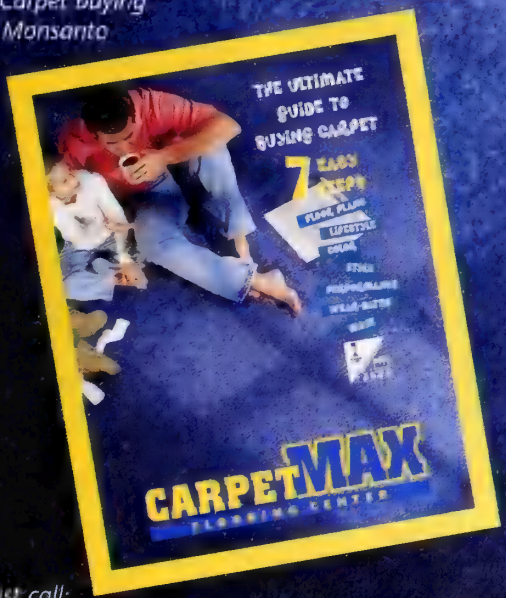

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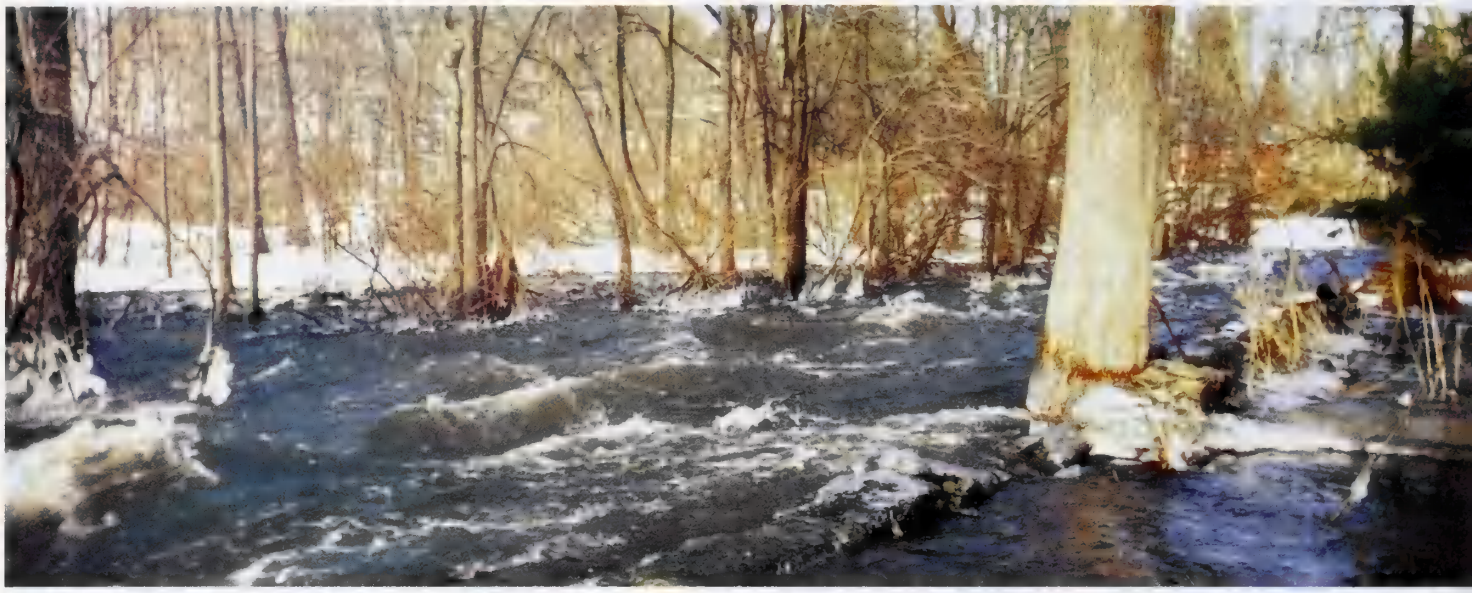
WATER POWER

Our garden editor knew the risks of buying an island, but he was so captivated by its green magic and by the sights and sounds of the river he decided to take his chance

By Ken Druse

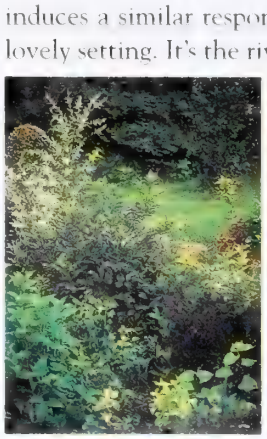


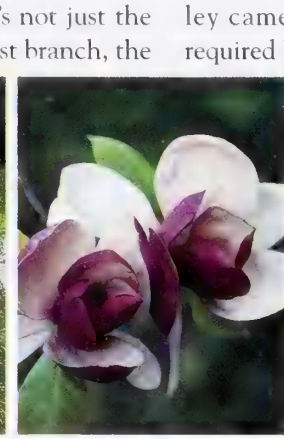
"It's so peaceful here," a houseguest said not long ago. "I slept like a log," another friend remarked. I have heard comments like these ever since I bought this little island in New Jersey nearly two years ago. When my sister came to visit last summer she sat on the porch day after day, occasionally glancing down at her novel, but more often gazing at the light moving slowly across the landscape.

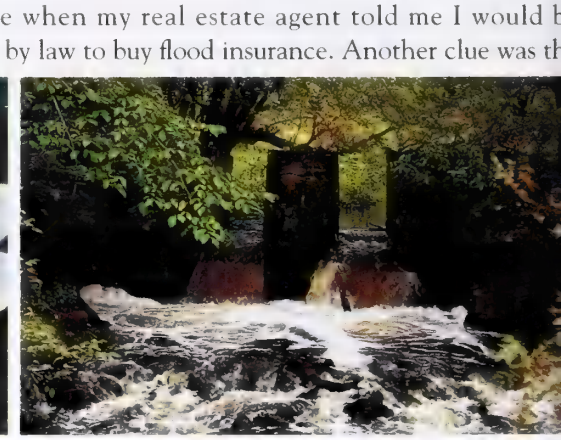
My mother says that when the trials of daily life become overwhelming back home in California, she closes her eyes, imagines herself in this spot, and feels calm. I, too, have noticed that at times my breathing slows down, and I suspect my heart rate does, too. Something is going on here that induces a similar response in everyone, and it's not just the lovely setting. It's the river. The churn of the fast branch, the low roar of the "waterfall" on the slow branch, and the babb of the canal connecting the two create an ambient hum th sets the restful pace.

I love the sound of water and the unique opportunity offers to grow remarkable moisture-tolerant plants. Althoug I was not aware of its profound power to soothe body an soul, I did know I wanted water to be a part of my new ga den. What I found was beyond my wildest dreams—my ve own river. Even in the first days of euphoria, however, I su pected the dangers of being surrounded by such an unpr dictable force of nature.

The first tip-off that there might be trouble in this va ley came when my real estate agent told me I would b required by law to buy flood insurance. Another clue was th







In the winter of '96, the river around this tiny island rose high enough to flow over a stone boundary wall (top), obliterating shrubs and edges of land on both banks. After the flood, plants in the nursery thrived (above, two left views), th old magnolia bloomed (above center), and the sluice (above right) was unjammed to restore the falling water.

sandy soil—evidence that the river had overflowed its banks before, depositing silt and sand from upstream. I conducted some informal research by talking to people who know the area and heard various forecasts of flood probability—from "frequently," to "never," to "not since '38."

One old-timer dismissed my concerns with an offhand remark, "It might happen once every hundred years." That sounded reasonable. Perhaps I was too late for the last flood, and would not be around for the next one. And, I rationalized, if bad floods had passed over this land, why didn't the mid-19th-century foundation of the house show signs of damage or repair? And what of the old trees on the island? How could they have survived? I deliberated, fretted, rationalized some more, and finally decided to buy the property.

Work on the garden began in the spring of 1995. My friend Louis Bauer, greenhouse manager at Wave Hill in the Bronx, helped me dig the nursery bed; then we cleared brush with the help of any friends we could lure out to the country. Water figured into the scheme of things, but not in the way I had feared. Instead of a flood we suffered from drought. The rain on June 28 was the last of the summer. By August the trees had lost nearly all their leaves and the canal had dried up.

The drought ended with an October rain and by November the ground was white with snow. I took walks in the woods; my six-year-old cousin, Caleb Heyman, went sledding; his four-year-old sister, Hannah, built a stylish snow lady. I was filled with optimism and felt reassured (a little smug as well as proud) about buying such a remarkable place. I couldn't imagine why I had hesitated in the beginning. How could anyone not want to own this snowy wonderland? There was a fresh coat of powder nearly every week, and the New Year came in with a brightness I hadn't seen in decades of living in New York City.

But a couple of weeks into January, on one of those days when the temperature hovers around 32 degrees, it began to pour. Returning home from lecturing at the Atlanta Botanical Garden, I didn't give much thought to the rain. Sitting cozy and warm in front of the fireplace I was oblivious to the fact that several feet of snow were dissolving upriver, washing down the hillsides, and filling lakes and ponds above my little island. I would not have slept so well that night if I had known water was rising in the basement.

The rain had stopped by the time I looked out the kitchen window the next morning. Usually you cannot see the river from there, but that day I saw whitecaps cresting above the wall that runs along the island's northwest boundary. And trees on the steep bank of my neighbor's land—usually twelve feet away from the water—were now standing in it. I should have been worried, but in fact I could hardly wait to pull on my high rubber boots and see what else was happening outside.

Waves crashed against the wall, and in a few sections where stones had tumbled down over the years, it surged onto the land. I had always thought of the wall as a decorative >

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COMES ALONG THAT

SCRAMBLES YOUR

PRECONCEPTIONS

AND TURNS OUT TO BE

A WHOLE NEW OMELET.

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YOU COULD SAY

"LUXURY CAR" AND "FUN"

IN THE SAME SENTENCE?

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IN FACT, WE SAID IT IN

JUST ONE WORD.

As I set out to survey the island, slipping and sliding across the yard, my foo broke through the ice. I looked down to see fast-moving, ankle-deep water

element that just happened to retain the garden soil. That morning I realized it was made not only to hold soil in but to keep the river out.

Throughout the day the temperature dropped, refreezing the snow and water, stopping the runoff. Before the flood I had looked forward to spring and digging into the soil to make new garden beds. Now all I could imagine was hauling countless bags of concrete and tons of rock to repair the wall. But I did not have long to feel sorry for myself. There was work to do back at the house. After the water in the basement receded I could see that it had not been flowing through the walls as I imagined, but was gushing through an old drainpipe. I managed to seal the pipe with concrete and, while I was at it, to rewire the sump pump.

As the river went down and the water drained off the land, I felt exhilarated. I had coped with the catastrophe and survived nature's worst—or what I thought was the worst.

But it snowed through the following week. I was away again and spent my evenings in a Houston hotel watching the Weather Channel. I returned on the 27th, just in time for the January thaw, an annual event when the temperature rises for a day or two—sometimes as high as 70 degrees. I set out to survey the island, slipping and sliding across the yard and over the arched bridge. Out about 100 feet from the house, my foot broke through the icy crust. I looked down to see fast-moving, ankle-deep water.

Two feet of water-logged snow was melting, but the frozen ground could accept none of it. My island was completely underwater. I managed to pull my foot up onto the ice and to continue my journey, sliding farther away from the house. The prudent course would have been to turn back, but I had to see the southwest point of the island, down by the breaks in the wall. Every cracking sound made me skid along faster, which only made the ice crack more.

Ahead, the shiny surface of the snow seemed to be moving, but as I got closer I could see a hazy line where the snow faded into swirling water. The footbridge that crosses the slow branch of the river to the indigenous plant garden we call "New Jersey" had obviously been underwater the night before, for now it looked like a crazy xylophone of wooden planks. Only strong steel cables had kept them from being washed away. And a good part of "New Jersey" was a lake with a beach formed by debris.

I became more than a little disheartened, then sad, then worried. This was January. What was going to happen through the rest of the winter, and later when April's showers came? I also felt a little foolish. How could I have been so conceited as to think, even for a moment, that I was the master of the fate of this place? I watched, powerless, as my real estate investment shrank, and I imagined a new description of this parcel in the real estate section of the paper: "2. acres—mostly underwater."

More snow fell through February, still more in March. worried that each storm would lead to *the* flood—the one tha would pull down the trees, wash away the stone bridge destroy the house. And I worried, too, that such a flood migh break my spirit and make me flee my island home.

Spring finally came, along with its normal rainfall. N floods. Perhaps, I comforted myself, the winter of 1995–96 ha been a fluke. After all, it had been the snowiest year i recorded history. The newspaper stopped reporting the tota after 100 inches. Did I dare tempt fate by imagining that th had been the once-in-a-hundred-years event?

I waited to see what had survived the deluges. The buc on the old magnolia swelled, and it bloomed gloriously. Th two grand Japanese maples began to sprout their colorfu leaves, and then an ocean of blue veronica flowered across th cropped meadow, as it had in spring of the year before. Ther was some erosion here and there, and some new deposits o silt and sand, but plants, even those installed the previou autumn held their ground. Many of their labels and name tag were gone, however, carried off by the river.

Gone was something else. In the postdiluvial spring there was no waterfall sound. What I call the waterfall is actu ally an old concrete sluice whose gates and original purpos are long gone. Logs from upriver had jammed it shut. Now th water seeped around the concrete structure and through th rocks in the walls that supported it. In June, George Waffle who works with me in my Brooklyn office, came for a visi Before he knew what was happening, I had dragged him ove to the logjam to help me clear it.

I jumped down onto the base of the sluice to try and dis lodge the sodden logs with my six-foot-long iron pry-bar. As pulled them apart, water began to rush through the spaces was making in the jam. I lifted the logs I could and passe them up to George. After an hour or so, I was standing knee deep in rushing water. George helped me climb out of th sluice as the last of the logs were pushed downstream by th liberated water. It created a thundering torrent.

The music was restored.

As we sat on the porch that evening, we heard th stereo sound of the waterfall and the rushing river for the firs time since winter. Even the canal was murmuring again George and I congratulated ourselves on our daring and sta mina, but our bravado soon gave way to a familiar calm induced by the soothing sound of the water. The rushing rive called out to me to come join its journey. But, as always, I le it pass by. I was too comfortable to move. ■

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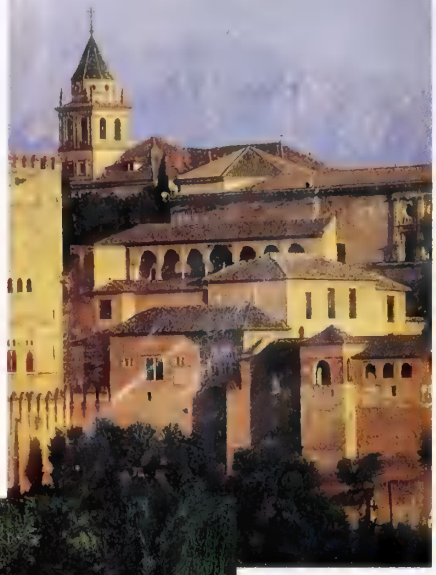
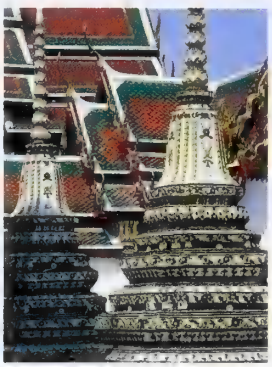


SEEING IT THEIR WAY

Always keen observers, decorators become even more eagle-eyed when they travel—sketching, researching, gathering ideas. Visit the places that inspire them

BY JILL KIRCHNER

For decorators, travel transcends vacation. It is a compulsory part of a lifelong proces —educating the eye and building a visual vocabulary. "I gather samples and store ther away in my mental warehouse to use later," says John Saladino. "So, for example, whe I was building a house in Arizona, I knew wha the landscape was like and the feeling of the light; remembered the stonework I had seen in Chac Canyon. It's like library research, but more fun: Yo walk it rather than read it." As San Francisco designe Paul Vincent Wiseman explains, "Good design alway draws in some way on the past: The more you kno about history and architecture, the better you under stand it." And David Easton avows, "Travel is the mos important thing after books. It not only enriches you work, but also your life (and your girth). When taught I told my students, Everything you see and do and experience goes i your eyes and ears and comes out at the end of your pencil."



Sites decorators love to see: Inside the fortresslike walls of the Alhambra (top), Moorish gardens flourish (above left). Clockwise from above right: Italianate gardens at Vizcaya suit the Renaissance-style villa. Le Nôtre's formal landscape at Vaux-le-Vicomte offers lessons in perspective. Sir John Soane created the illusion of space in his tiny breakfast room. Mayan ruins nestle into the hillside at Palenque. Elaborate spires adorn the temple at Wat Po.

We asked thirteen of these travel connoisseurs to describe the places tha they have found to be the most awe-inspiring and influential.

MARK HAMPTON THE LIBRARY AT HOFBURG PALACE, VIENNA (1722–35)

This was designed by an architect whose work I love, Fischer von Erlach, durin a period I love, the beginning of the 18th century, the same time that Versaille was being built. The Imperial Library has a coloristic quality that's amazing—th gilded bindings of ancient leather books with faded golden-brown walnut pan eling, gilded details, and that magnificent scagliola. One of the best libraries from the grand era of library building, this enormous space—with a rotunda in the center—has the architectural excitement of a great Baroque church.

When we travel, we hit them all—houses, palaces, cathedrals, chapels, gardens. If the gate is open, we drive right in. That's why I think you should always dress well so you can talk your way into places you're not supposed to see. *(Continued on page 45)*

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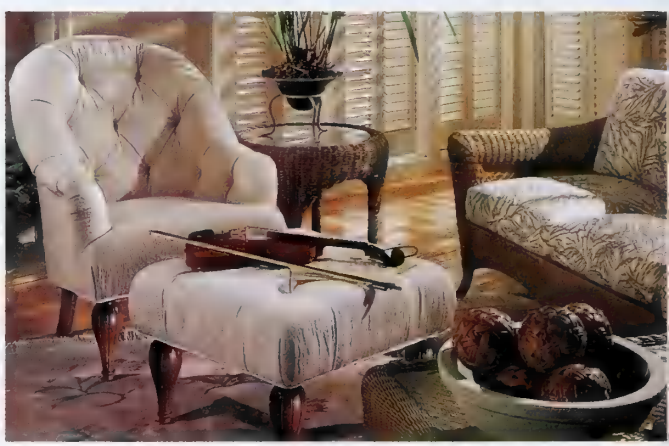

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Continued from page 40

If you see Pavlovsk in winter, when the sky is gray and a low sun is filtering through, the colors—pistachio, tourmaline, salmon—shoot out at you

DAVID ANTHONY EASTON PAVLOVSK, RUSSIA (1770s); FALLINGWATER, PENNSYLVANIA (1936–39); THE GARDENS AT VAUX-LE-VICOMTE, FRANCE (1656–61); SISSINGHURST, ENGLAND (1930–55)

My choices are about extremes: Pavlovsk illustrates the wonderfully exotic quality of neoclassicism in Russia, and Fallingwater is the greatest modern house in America. In part the impact of Pavlosk derives from a totality of design—architecture down to lighting fixtures and furniture. The richness of color is also extraordinary: Some rooms are pistachio green, others tourmaline blue; the entry hall is a wonderful salmon pink with cream. If you see Pavlovsk at dawn or dusk in winter when the sky is gray, and a low sun is filtering through, the color shoots out at you.

Fallingwater is totally modern in its use of reinforced concrete structures with cantilevered terraces. The extraordinary living-dining room hangs out over the water, and when the terrace doors are open you feel and hear the rush of wind and the water falling beneath you. It's one of the most sensuous modern houses ever built. The bedrooms are like cabins—small, with lots of wood detail and low ceilings—very Japanese. Wright captured something many modern architects do not: warmth, comfort, texture, the true sense of home.

My favorite gardens are also extremes: Vaux-le-Vicomte—one of the first gardens designed by Le Nôtre—shows logic, clear intellect, the subjugation of nature to man's rule, as well as marvelous integration with the house. Sissinghurst, on the other hand, is the most delightful, easy, comfortable English landscape. Vaux-le-Vicomte is almost untouchable; Sissinghurst is a space you would want to live in.

PAUL VINCENT WISEMAN SALTRAM HOUSE, PLYMOUTH, ENGLAND (1740s)

In the chinoiserie bedroom at Saltram House, the paper is very whimsical, depicting the cultivation of tea. Silk in faded earth tones—wonderfully water-stained, crumbling off the wall—it has stuck in my mind for twenty years. I recently installed a reproduction Chinese wallpaper in a hallway, and because of that bedroom I knew just what the color should look like and the kind of patina it should have.

Travel is tremendously influential in my work, especially in the colors and textures I use. The more exotic, the better. I love the nuances and subtlety of colors in the Galapagos Islands—grays, beiges, faded greens blurring into a thousand different shades. We see how nature does color, then mimic it as best we can.

MARY DRYSDALE VAUX-LE-VICOMTE, FRANCE (1656–61)

I lived in France for three years in my early twenties, and the lessons I learned are with me every day. Before I went I thought good design and beautiful things were reserved for people of a certain status. But in Paris I realized that the design sensibilities of the average French plumber were more highly developed than those of most Americans. From then on I understood that there is no reason for anything to be ugly; it's not a question of money, but a question of thought.

A highlight was the château and garden at Vaux-le-Vicomte, with its layer upon layer of ideas about the integration of sculpture, art, architecture, and plantings. As a classicist, I try to remember the lessons of symmetry, balance, focus on perspective; of procession and creating a sense of entry. I also try to remember that furniture and architecture need to be related, that the siting of a building is incredibly important, that garden and house are really of a piece.

WILLIAM SOFIELD THE PORTICO DELL'ELEFANTE IN THE CASTELLO SFORZESCO, MILAN, ITALY (1450–77)

Unlike many places I see once, then check off my list, I find myself revisiting the courtyard of this medieval castle. So often we type things according to style or period, but this place defies easy categorization. The reflecting pool could have been designed by Luis Barragán, the 20th-century Mexican landscape architect; the stepping stones could be in a Japanese moss garden. The 1473 loggia is a very traditional Renaissance colonnade, but it has fresco fragments of an elephant, which give it an exotic, almost Eastern flavor.

I like taking things out of context and I'm interested in forms that cross cultures. For example, I combine luxurious materials and industrial materials with antiques, fifties furniture with Renaissance pieces. I think anything that jogs your preconceptions about the world is good.

CORINNE CALESSO THE BREAKFAST PARLOR OF SIR JOHN SOANE'S HOUSE, LONDON (1812)

This room has a powerful effect on Bill [William Hellow, Calesso's partner] and me because it distorts traditional forms but still retains a feeling of classicism and a reverence toward them. It's a very small space but has monumental scale; it's cozy and protected but also grand. Soane was a master of optical trickery and created the illusion of a larger space through layering and extraordinary lighting effects—an oculus in the ceiling, convex mirrors in four corners, and architectural ornaments that are actually mirrored disks.

When we travel, we often make sketches. In drawing something that is already built you peel away the layers to get back to the design and to understand the process. Sketching helps me to remember a place and comprehend it.

HERMES MALLEA THE ALHAMBRA, GRANADA, SPAIN (9TH TO 16TH CENTURIES)

The Alhambra is a place of great contrasts: Outside, it is a heavily fortified castle atop a mountain; inside, it is a magical complex of palaces, courtyards, and beautiful gardens. The dominant sensation is one of water. From the entrance at the bottom of the hill you can hear it, then you see it >

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I have been to Newport and seen the outrageous houses of the ignorant rich, but the owner of Vizcaya in Miami was wiser

everywhere—reflecting pools, fountains, runnels—as you weave through the different courtyards and gardens. The decoration throughout is typically Moorish—a riot of color in tiles and carved stucco.

KERRY JOYCE WAT PO, THAILAND (16TH CENTURY)

The temples in Thailand are some of the most beautiful I have ever seen—immaculately preserved and maintained. Because they are very dark inside, the golden Buddhas and the saffron robes of the priests gleam brilliantly. At Wat Po a gold-leaf and mother-of-pearl-encrusted reclining Buddha, fifty feet high and half a football field long, is opulent and over the top, yet refined at the same time. That a place could be filled with gold and mirrors and still be elegant and serene is quite amazing. To some extent the refined theatricality of the temples inspires my work. They are almost like stage sets, and my formal rooms are arranged like stage pictures—symmetrical, centered on the hearth, everything in its place.

JEFFREY BILHUBER MONTICELLO, CHARLOTTESVILLE, VIRGINIA (1769–1809)

Monticello is a constant source of inspiration for me. The process of exploration that Jefferson went through—the evolution, the editing—is so important to design and too often forgotten. He took the best examples from his world travels and distilled them into a distinctly American vernacular through proportion, or use, or materials. There are so many lessons to be learned at Monticello. Take the stairways, for example. Set in narrow passages, they are functional rather than status symbols. In many contemporary houses, too much volume is given to a grand staircase. Jefferson saved the space for places where it was really needed, in reception rooms and bedchambers. [For more on Monticello, see page 78.]

CAROLYN GUTILLA VIZCAYA, MIAMI, FLORIDA (1914–16)

Vizcaya, America's most beautiful palace, combines a lyrical stage set of an interior with an equally marvelous garden. I have been to Newport and seen the outrageous houses of the ignorant rich who spent money just to spend it, but the owner of Vizcaya, industrialist James Deering, was wiser. He hired three geniuses—F. Burrell Hoffman, an architect; Paul Chalfin, a designer; and Diego Suarez, a landscape designer—to create the mood of Palladio's pleasure palaces in the Veneto. Every little section of Vizcaya, every view is perfection: The neoclassical bath has a ceiling tented in silk, marble floors with colors that echo the ceiling, pilasters outlined in black marble. The adjoining sitting room with handcarved, gilded woodwork is furnished with French Empire desks, a Savonnerie rug, and a Robert Adam–style fireplace—not a lot of things, but what's there is fabulous.

DONALD D. POWELL, POWELL/KLEINSCHMIDT

THE KIMBELL MUSEUM, FORT WORTH, TEXAS (1966–72)

This is one of the most spectacular buildings in America. I would choose it over the Salk Institute in California, whic Louis Kahn also designed. It has marvelous scale—domest instead of the usual awe-inspiring museum scale—with lo vaults of poured concrete that are welcoming and persona Floors and walls are gray travertine. I wish it were my hous

JOHN F. SALADINO THE DORIC TEMPLE AT SEGESTA, SICILY (5TH CENTURY B.C.)

In 1959 I had an almost transcendental experience. I vivid recall driving up the side of mountain in a small car, dust fi ing the road ahead of me. When I arrived at the top and th dust settled, I was staggered to see a golden vermiculated ston temple standing in the sun. There were olive trees growing among the rocks at the base of the temple, and the only sour I heard was the wind and one cowbell nearby. I have nev forgotten how swept away I was by this experience. Wh made it so powerful was that I felt like the first person to d cover the temple. There were not a lot of tourists going Sicily then, and there were no signs to direct you; you had seek it out.

THAD HAYES PALENQUE, MEXICO (A.D. 600–800)

One can go on and on about man conquering nature and th impressiveness of what the Mayans built, but at Palenque Chiapas, where there are a number of quite large pyramic the structures were integrated into the landscape—built in the mountains and arrayed to form a beautiful central plaza. is more intimate and more sympathetic to the environme than larger Mayan sites. ■

Jill Kirchner writes regularly on decorating for House Beautiful.

FOR MORE INFORMATION

The Alhambra, Cuesta de Gomez, Granada, Spai 958-22-04-45. **Fallingwater**, Route 381 near Mill Run, P 412-329-8501 (call for reservations). **Kimbell Art Museu** 3333 Camp Bowie Blvd., Fort Worth, TX; 817-332-845 **Monticello**, Route 53, Charlottesville, VA; 804-984-980 **The National Library** at Hofburg Palace, Josefsplatz Vienna; 431-53-41-00. **Palenque**, Chiapas, Mexico; 52-93 5-0760. **Pavlovsk**, 20 ul. Revolutsia, Pavlovsk, Russia; 7-81 470-2156. **Portico dell'Elefante, Castello Sforzesco,** Piaz Castello, Milan 39-62-08-39-46. **Saltram House**, 779 Maincy, near Plymouth, England; 1752-336546. **Segest** Sicily; contact tourist office in Trapani, 39-923-27273. **Si singhurst**, Kent, near Cranbrook, England; 44-1580-71285 **The Sir John Soane Museum**, 13 Lincoln's Inn Fields, Lo don; 44-171-405-2107. **Vaux-le-Vicomte** near Fontainebleau France, 33-64-14-41-90. **Vizcaya**, 3251 S. Miami Ave., Mian FL; 305-250-9133. **Wat Po** (Wat Phra Chetupon), Chetupo Rd., Bangkok; Tourism Authority of Thailand in New Yo 212-432-0433.

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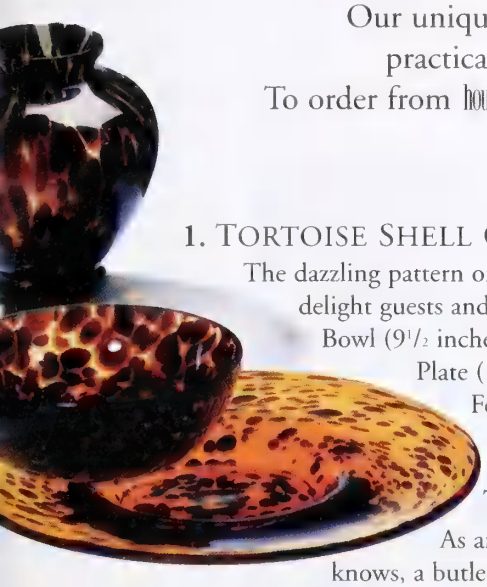

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KEEPING KOSHER

A well-planned Florida kitchen makes it easy

By Susan Kleinman

In Barbara and Jim Grodin's kitchen, God really *is* in the details: The 325-square-foot space in the Grodins' house in Longwood, Florida, was designed specifically to accommodate their observance of *kashrut*, the Jewish dietary laws.

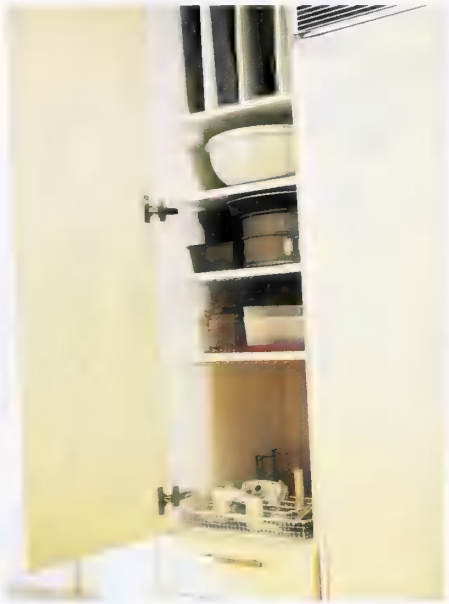
In addition to prohibiting pork, shellfish, and various other foods, the laws of *kashrut* forbid mixing meat and dairy, or commingling the pans, plates, and utensils used for each. As a result, kosher cooks have two sets of pots, two sets of utensils, and two sets of dishes; in most kitchens this leads to confusion.

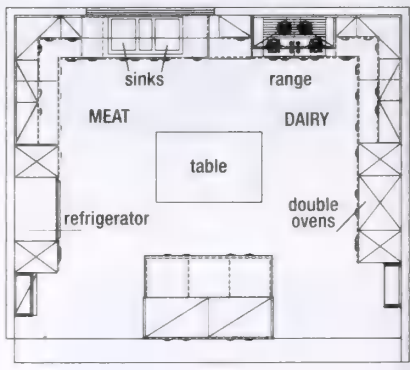
To avoid that confusion, Joan DesCombes of Architectural Artworks designed the Grodins' kitchen to have two mirror-image sides. Each side's Corian countertop holds an inlaid granite cutting board, and each half of the kitchen has pantries with roll-out storage and corner lazy Susans. All the dairy pots, plates, and silver are in the left-hand cabinets; after a dairy meal, dishes go into the left side of the three-component sink that divides the two work areas. (The middle compartment is for trash disposal.) The kitchen's right side is used for preparing meals that involve meat, with clean-up done in the right-hand sink.

This kitchen makes keeping kosher simple. But the design does more than serve a religious purpose; it *looks* heavenly as well. Amber maple shelving, backsplashes and toe-kicks compliment cashmere-color custom cabinets by SieMatic. Matching maple flooring was laid on the diagonal and polyurethaned for high shine and low maintenance. A Sub-Zero refrigerator, Thermador gas cooktop and electric ovens, and a Miele dishwasher are as stylish as they are practical, and the kitchen is suffused with light from recessed and suspended fixtures.

"The aesthetic objective," says DesCombes, "was for the kitchen to be as contemporary as the rest of the house but to be warm and inviting."

And it is. The Grodins and their children—ages 24, 21, and 16—celebrate the Sabbath and many family occasions in the kitchen, and their frequent parties flow from the adjacent family room to the island counter DesCombes installed at the redesigned room's open edge. The bi-level counter has room for plates and food, and a microwave hidden behind it. granite serving surface keeps food coming during get-togethers that sometimes go on for hours. In a space this inviting and this easy for everyone to use, it's no surprise guests stick around. ■





Seeing double: To simplify kosher cooking there are separate storage and prep areas for meat and dairy foods (above left and right and plan, above). Designed to honor ancient religious traditions, the kitchen (left) is also state-of-the-art, including a built-in television over the double ovens.

a recipe
for clean living.

The kitchen has always been the room where you make and break bread, but lately it's become more than that. As it has, the look and feel of these "living rooms" is changing to suit the times.

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Today's kitchens demand durable surfaces that can handle a multi-purpose role. That's why stainless steel, a mainstay in professional kitchens, is making its way into the home in a big way. With the proper care it will shine bright and perform for many years.

KEEPING STAINLESS STAINLESS.

Stainless steel has a porous surface that actually works to trap stains. So the truth is, while it's called "stainless," it can be stained. This porous surface also traps other things like the gritty residue the most popular soft cleanser can leave behind. The trapped residue dulls the shine and appearance of the steel. A better choice on stainless is a tough, grit-free bleach cleaner like Comet Multi-Room Liquid Gel. It penetrates deep into tiny cavities, dissolves embedded stains and then rinses away without ever leaving a gritty residue.

WARMING UP COLD STEEL.

If not incorporated correctly, stainless steel can be cold and impersonal. To avoid this, add items that add warmth. A collection of handmade ceramic vases discovered on a recent trip works well in this kitchen. Light-colored woods and natural fibers will also do the trick.

Counter Culture.

Counter tops get a lot of attention. One moment they're a desk or entertainment center, the next they're a place to fix dinner. This chameleon act can present a range of cleaning problems though, from grease and grime to juice and tea stains. So what do you do? Simple, use a cleaner that always cleans deep – Comet Multi-Room Spray with Bleach for example. It goes below the surface for a deeper clean.

Mice In The Kitchen.

Having a computer in the kitchen is great. Remember though, heat and grease are killers. Keep all electronics away from the stove and other heat-producing appliances. Also, make sure your computer is on a fuse separate from major appliances. This will prevent power surges that can cause troublesome crashes.

Every inch of your home deserves more than just a surface clean. Every room. Every nook. Every cranny. It's where you live, make the most of it.

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THE CHARMS OF CHELSEA

Often overlooked by tourists, London's upscale Thames-side village has captivated the art world for more than a century. Now it's attracting gardeners, antiques lovers, and architecture buffs as well

BY MARTIN FILLER

Chelsea's treasures include (clockwise from top left) the Chelsea Farmer's Market, orange brick and terra-cotta terrace houses c. 1880, Gothic Revival spire of St. Luke's Church, Bibendum Oyster Bar (two views), and lacy Victorian ironwork of Albert Bridge over the River Thames.

How you experience a great city can vary tremendously depending on which part of it you stay in. That is especially true of London, which retains the feeling of a series of discrete townships that over time grew together into one sprawling but still clearly differentiated whole.

The southwest neighborhood of Chelsea is quieter, greener, less formal and international than the central parts of the city. It still preserves the low-key charm and human scale that in the mid-19th-century began to attract artists (J.M.W. Turner, Dante Gabriel Rossetti, James McNeill Whistler) and writers (Thomas Carlyle, George Eliot, Algernon Swinburne) who wanted to escape the stifling conventions of Queen Victoria's capital. Rediscovered by arty types during the 1960s, Chelsea is now home to such creative figures as rocker Bob Geldof, adman and art collector Charles Saatchi, decorator John Stefanidis, art dealer Leslie Waddington, and architect Richard, Lord Rogers. Like their predecessors, they appreciate the high quality of life to be enjoyed in a part of town still largely overlooked by tourists.

Though predominantly residential, Chelsea nonetheless possesses enough of a public aspect to reward first-time visitors and offers more lasting qualities that keep frequent travelers coming back long after the famous sights of mainstream London have lost their novelty. Those with a passion for gardening, antiques, or architecture will find this beguiling backwater to be the gracious, unhurried London they feared might no longer exist.

Chelsea is an enclave of some 2½ square miles bounded on the north by the Fulham Road, east by Sloane Street, sout by the River Thames, and west by a splendid pub telling named World's End. It's all easily accessible on foot, as indeed must be, as Chelsea has but one Underground statio at Sloane Square. That plaza, which Sloane Rangers (Eng land's equivalent of our preppies) only half-jokingly call "th Center of the Known World," is the perfect place to begin Chelsea walking tour.

ARCHITECTURE Moving south from Sloane Square alon Lower Sloane Street you can see some of the distinctiv orange brick and terra-cotta terrace houses so characteristi of Chelsea. A mixture of Queen Anne and Dutch Revival influences enriched with Aesthetic Movement details, thes substantial dwellings were built in the 1880s by the Earl Cadogan, whose present namesake now owns most of Chelse

If you take this route during the third week of May, yo are likely to be swept along in a tidal wave of well-dresse humanity flowing toward the world's premier gardening even the Chelsea Flower Show. Held on the site of the forme Ranelagh Gardens (the fashionable 18th-century riversid pleasure park) and the grounds of the Royal Hospital (a retire ment home for soldiers), this annual benefit for the Royal Ho

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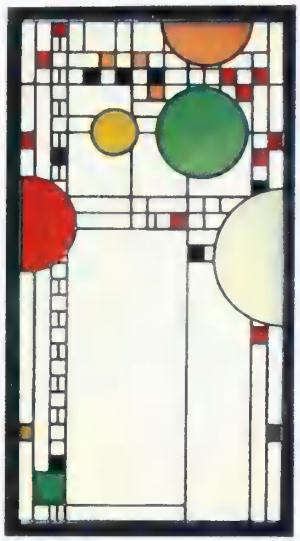

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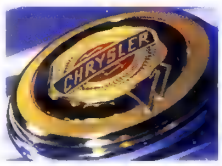

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icultural Society attracts international plantsmen as well as devoted British gardeners from the Queen on down.

The Royal Hospital, built to the designs of Sir Christopher Wren in the 1680s, is Chelsea's grandest building. Facing a vast verdant square, Wren's white classical portico from a distance seems more like a garden folly than an imposing landmark, in the spirit of *rus in urbe* ("country in city") that London's civilized city planners sought. One of Chelsea's most endearing experiences is catching a glimpse of the Royal Hospital's Chelsea Pensioners out for a stroll in their quaint red-and-black tunics.

Walking west along Royal Hospital Road you can see an architectural gem by Sir John Soane—his sublimely simple yellow-brick Royal Hospital Stables, built in 1814. A few more feet ahead is Tite Street, the smartest artists' address during the days when the dandyish Whistler lived here a century ago. The architect E.W. Godwin (who designed Whistler's house, since demolished) also did two of the studio residences that survive: Nos. 44 and 46, the latter known as the Tower House. In his decadent heyday, the incomparable Oscar Wilde lived at No. 34, in interiors done up by Godwin.

The southern end of Tite Street leads out onto the riverfront Chelsea Embankment, with another cluster of superb Victorian houses. Several of them are by Richard Norman Shaw, master of the Queen Anne and Tudor revivals. Most spectacular is his Swan House at 17 Chelsea Embankment, with a lyrical facade that epitomizes the elegant yet homey architectural style of Chelsea.

Spanning the Thames nearby is the pastel-colored Albert Bridge (named for Queen Victoria's consort), a Gothic Revival structure that looks more like a confectioner's fantasy than a work of 1860s engineering. Despite the traffic's roar at river's edge, this is the ideal place, beneath shading plane trees at dusk, to recall the atmospheric nocturnes Whistler painted near this vantage point, the broad pewter ribbon of the Thames pricked with pinpoints of flickering light.

Parallel to the river here is Cheyne (pronounced CHAY-nee) Walk, with yet another fine grouping of townhouses. C.R. Ashbee's pared-down designs at Nos. 38 and 39 are among the most significant examples of Arts and Crafts architecture in London. Leading northward is Cheyne Row, a delightful little street that explains what brought Victorian bohemians to Chelsea in the first place. These humble brick cottages in the original Queen Anne style, built in 1708 when this outlying community was reached most easily by boat, form an ensemble of sturdy integrity that few high-style designs can match.

Thomas Carlyle's house at 24 Cheyne Row welcomed many writer friends of the historian, including Charles Dickens, John Ruskin, and Alfred, Lord Tennyson. That literary tradition lingered locally through the early years of this century, when Henry James made Carlyle Mansions, the looming Victorian apartment house around the corner on Cheyne Walk, his winter residence, dying there in 1916.

Clockwise from top left: Lawn bowling, elm allée, pensioner, all at the Royal Hospital; Il Libro bookstore in the Chelsea Gallery; memorial to Dante Gabriel Rossetti on Cheyne Walk.

Walking north through Glebe Place, a narrow byway lined with 19th-century artists' studios, you quickly reach the King's Road, Chelsea's bustling commercial spine. At the King's Road and Sydney Street, the Edwardian-style Chelsea Town Hall presides with the dignity of a dowager at a lively village fete. Up busy Sydney Street, past the Chelsea Farmer's Market, soars the graceful spire of St. Luke's Church. Dickens was married here in 1836, and Sloane Rangers are still fond of getting hitched in this thoroughly romantic setting, which seems transported intact from some Jane Austen hamlet. >

One of the most endearing experiences is glimpsing the Royal Hospital's Chelsea Pensioners out for a stroll in their quaint red-and-black tunics

The fastidiously tended garden on the south side of St. Luke's is an inviting spot to rest before pressing on to explore further Chelsea highlights. You might discover diminutive Chelsea Green at Elystan Place (surrounded by off-the-beaten-path antiques shops) or sleepy Christchurch Street (where it always seems to be Sunday morning) or the vigorous Georgian style of Argyll House (at the southwest corner of the King's Road and Oakley Street, once the home of a decorating legend, Lady Sibyl Colefax). But the delights of this village-in-a-metropolis will never fail to renew your faith in the human possibilities of big-city living.

Museums *Carlyle's House* (24 Cheyne Row, 352-7087; all phone numbers in this article take the Central London prefix 171), where the author of *The French Revolution* and other classics lived from 1834 until his death in 1881, has remained virtually unchanged and provides a convincing evocation of Victorian Chelsea. *The National Army Museum* (Royal Hospital Rd. near Tite St., 730-0717) is a must for military buffs of all ages, offering a panoramic survey of 500 years of British martial might. Its dazzling uniforms, gleaming medals, colorful flags, and menacing weapons add up to a riveting display of power and pageantry.

Gardening Realistically, the only way Americans can now gain admittance to the invariably sold-out *Chelsea Flower Show* is to join the Royal Horticultural Society (80 Vincent Square; call 821-3000 for membership information). Next held from May 20 to 23, the show's breathtaking plant displays, eagerly awaited varietal introductions, and panoply of only-in-England ideas and products make this the grande dame of all gardening exhibitions.

Perennially fascinating and blissfully secluded is the *Chelsea Physic Garden* (Royal Hospital Rd. at Swan Walk, 352-5646). Founded in 1673 by the Apothecaries' Company for the propagation of medicinal plants, this pioneering botanical garden became a living encyclopedia of exotic specimens collected during the spread of the British Empire. With its emphasis on comparative plantings of related varieties, this might not look like much to novices—no showy herbaceous borders here—but experienced hands will be enthralled by the historical associations and comprehensive overview. Resist the temptation to buy the cuttings and seedlings on sale here: U.S. Customs will confiscate them. Instead, *The Chelsea Gardener* (123-125 Sydney St., 352-5656) has seed packets you can import legally, including many English favorites not readily encountered in this country, as well as a wide variety of garden tools and furniture.

Shopping Grouped in a nostalgic Arts and Crafts building on Chelsea's main drag, the 150 dealers at *Antiquarius* (135-141 King's Rd., 675-6155) handle everything from rare children's books to Aesthetic Movement ceramics and Victorian silver and jewelry. Recent refurbishment and an influx of several new vendors have reversed its slow decline. *Chels Antique Market* (245 A and 253 King's Rd., 352-5689) a *Chelsea Gallery* (535 King's Rd., 823-3248) are smaller v sions of the same multi-dealer concept.

Lovers of Staffordshire figures will find an exhausti survey at *Jacqueline Oosthuizen* (23 Cale St., 352-6071). J to the east is *Christine Schell* (15 Cale St., 352-5563), w always stocks Arts and Crafts silver and tortoiseshell "smal (check U.S. Customs restrictions). *Rogers de Rin* (76 Ro Hospital Rd., 352-9007) is also crammed with Staffordshire, well as brasses, boxes, and the house specialty: the much-lov Weymss (pronounced "Weems") flowered pottery pigs.

All the charming housewares so dear to the hearts Sloanes can be found at the *General Trading Company* (1 Sloane St., 730-0411). No wonder Princess Di's wedding was registered here. Try the pleasant basement café for a qui reasonable lunch. Right next door, *Lady Daphne* (145 Sloa St., 730-1131) opened last spring with a similar array of dec rative accessories in the high Chelsea manner.

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At Sir Terence Conran's *Bibendum* (81 Fulham Rd., 5 5817), master chef Simon Hopkinson takes the island's en able produce and gives new excitement to old Briti favorites. Fish and game are sensational, there's a definiti wine list and the world's best crème brûlée. The stylish stre level *Bibendum Oyster Bar* (589-1480) is the ultimate spot a snack of briny bivalves and a glass of "Champers."

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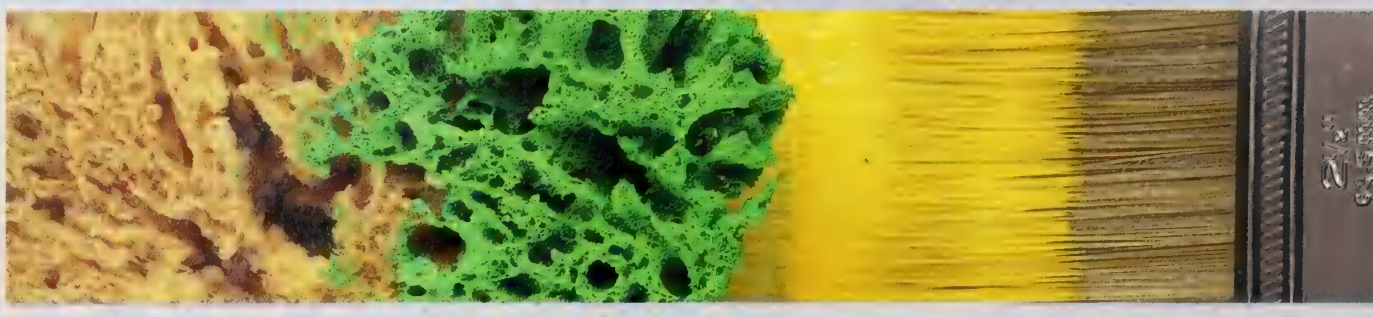

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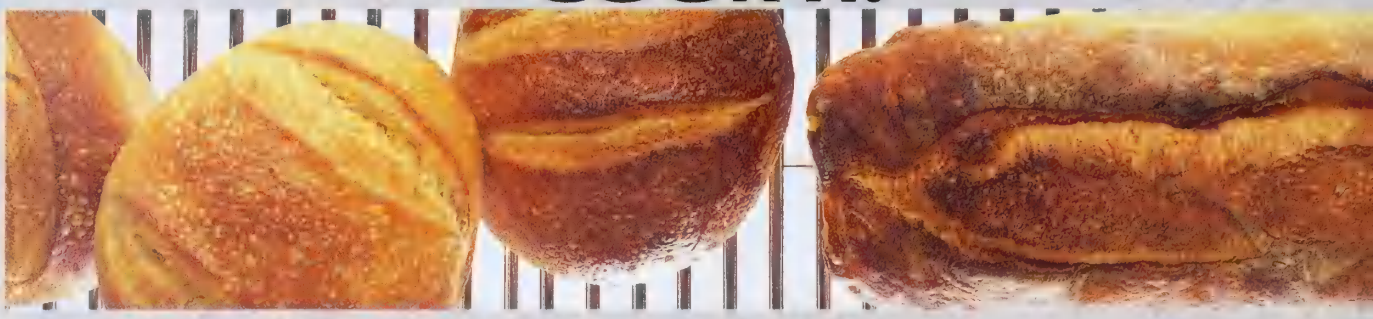

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hat *was* Princess Di—can be found at *aphne's* (112 Draycott Ave., 589-4257). urprisingly, the food is quite good, too. carcely less trendy but more informal is earby *Joe's Café* (126 Draycott Ave., 25-2217), great for a light meal and a rticularly welcome haven for brunch n Sunday, when so many of the city's st restaurants are closed.

Neighborhood patrons adore heery *Ziani* (45-47 Radnor Walk, 351-297/352-2698) for its comforting enetian specialties. At *La Delizia* (63 helsea Manor St., 376-4111) some of e most savory pizzas in London can be und. It's usually jam-packed with smok-s, but you can also order take-away.

OTELS The intimate scale of Chelsea reflected in its hotels. Two of the best e in Cadogan Gardens, a meandering ries of interconnecting streets that baf-e even London's knowledgeable cab rivers. *Eleven Cadogan Gardens* (11 adogan Gardens, 730-3426) has for ars been the best-kept secret of Amer-an journalists and art-world insiders. s the guest register reveals, it's also a vorite with country-based British and alian regulars, as well as fashion signer Carolina Herrera. (Her friend rincess Margaret likes it, too.) The any repeat clients love its warm patina age, obliging service, and an atmos-here of a welcoming private house. he traditional interiors are immacu-te, the teas are wonderful, and the cozy tting room the perfect place to meet iends for a pre-dinner drink. (Rooms art at 108 pounds.)

The London Outpost of The Car-gie Club (69 Cadogan Gardens, 589-333) is a very long name for a very nall hotel. Formerly called the Fenja, is exquisite town house was recently ought and renovated by entrepreneur eter de Savary, who reopened it in pril as an adjunct to his Carnegie lub, which is based in philanthropist ndrew Carnegie's Skibo Castle in cotland. The London Outpost's eleven uest rooms have been ravishingly decorated, and with an attentive staff twelve the service is exceptional. Rooms start at 175 pounds.) ■

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COUNTER FIT

Versatile and good-looking, these high stools are perfect to pull up to a counter for an informal meal, a drink with friends, or just to keep the cook company

By Kathleen Mahoney

We've lined up some of our favorite stools, from left to right:
This aluminum stool from Bradford Stewart has a classical form and is at home indoors or outdoors, $499.
Gordon International's sculpted stool uses spiderlike steel legs to support a 26-inch-high molded plywood seat, $480.
A wrought-iron stool with wicker seat from Ikram & Ikram, $300, displays its casual, lighthearted nature.
Spiraling metal winds around the base of a cushioned seat by Les Ateliers Lucifer, $190.
Dakota Jackson sculpted this contemporary clean-lined high chair out of maple, $2,105.
McGuire's rugged stool is a marriage of rattan and laced rawhide, $862.
A sleek, futuristic-looking perch by Abraxas is polished aluminum with leather seat, $650.
Krab Design's stainless-steel stool with upholstered seat has a slyly feline look, $500.

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THE CHAIN OF CREATIVITY

anging over a sofa in the living room of our Manhattan partment is a signed lithograph by Roberto Burle Marx, the gendary Brazilian artist and garden designer. Once when he as in New York for a retrospective of his designs at the luseum of Modern Art, he had come by our offices to show a large portfolio of his work. Although I didn't think I had ngled it out, he obviously noticed my attraction to one of s striking lithographs. On his next visit, in a typically gen- ous gesture, he made me a present of the print that I had dmired most.

Hatsy Shields reports in this issue on how Burle Marx's irit is captured in the tropical garden of a young Florida cou- e. Reading her piece brought back warm memories of my ncounter with this great man a few years before his death in 994. The garden was yet another example of the endless hain of creativity, of one generation launching the next.

Learning from the past is also the subject of our travel story is month. In it designers describe the places—from Amer- a's Fallingwater and Monticello to the temples of Thailand nd pyramids of Mexico—that inspire their work today.

In an article about their house, University of Virginia architecture professors Robert Dripps and Lucia Phinney reveal the influence of Thomas Jefferson on their lives as designers and gardeners. If you have never seen Monticello, you will understand its immortal power when you see Robert Lautman's evocative photographs of our third president's mountaintop villa. (And you may be calling your travel agent.) They are the basis for a new book, *Thomas Jefferson's Monticello: A Photographic Portrait*, to be published this month by the Monacelli Press and the Thomas Jefferson Memorial Foundation, and they will also appear in the new Ken Burns documentary on Jefferson airing on PBS this February. Historian David McCullough's introduction to Lautman's photo essay, excerpted in this issue, is as luminous as the photographer's platinum-palladium prints. Thus Jefferson's creativity lives on.

Burle Marx's lithograph was a wonderful gift of *his* creativity to me. My constant hope is that when we present you with the work of designers we admire each month, whether those of the past or of the present, House Beautiful will be a gift of inspiration for you.

Louis Oliver Gropp

EDITOR IN CHIEF

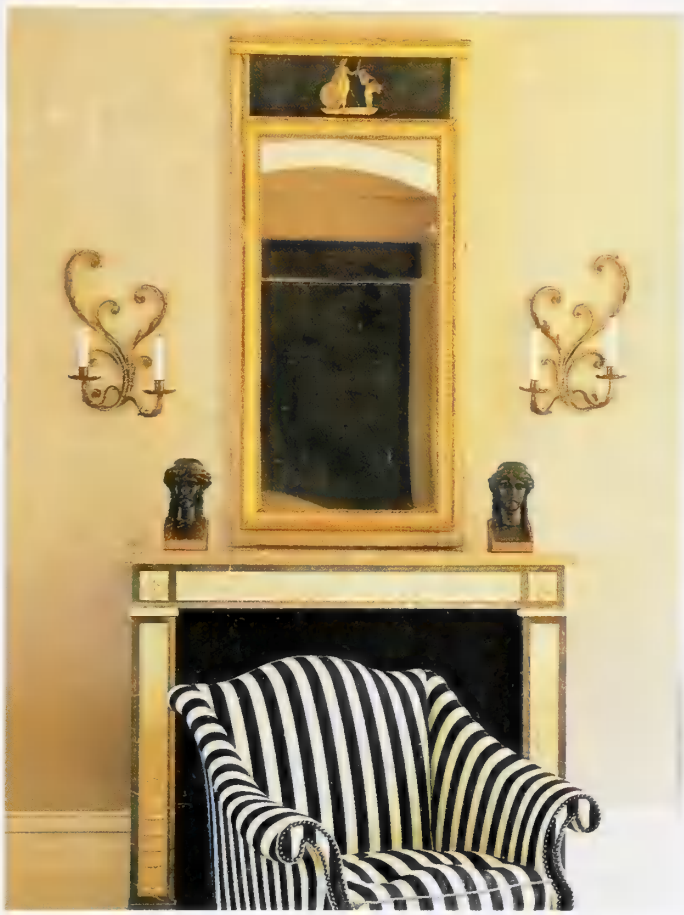
QUELLE CHANCE

An art collector feels lucky indeed to have a decorator who gives her paintings center stage and remodels her apartment without leaving a trace of himself

Frédéric Méchiche's signature stripes—big and bold on armchairs, narrow and unobtrusive on gilded pieces—are the only pattern in an art-filled apartment. Andy Warhol painting above the Swedish sofa.

By Elizabeth H. Hunter Photography by Thibault Jeanson Produced by Carolyn Englefield

First-time visitors to this New York apartment may be so dazzled by the collection of pre-Colombian artifacts and contemporary paintings that they ignore the decorating. And that's exactly what interior designer Frédéric Méchiche had in mind: "I don't want a room to look decorated when I am finished, but as if it has always been there," says the Algerian-born designer, who did such a good job re-creating an 18th-century interior in his own Paris flat that some experts were completely fooled. He continues, "I want my client's friends to say, '*Quelle chance!* How lucky you were to find such a beautiful place.'"



Known for making 18th-century elements look new, Frédéric Méchiche covered armchairs reproduced from a 1790 Philadelphia pattern book in bold stripes (above). Opposite above: Pre-Colombian bench stands in front of velvet sofa. Portuguese console is reflected in mirrored arch. Opposite below: Painting by Armando Reveron.

After savoring the paintings, however, when these friends settle down in curvy black-and-white-striped chairs or on the wonderfully comfortable Gustavian settee, they will realize that the apartment must be the work of a masterful designer. They will notice the graceful architectural details—unusual for a small two-bedroom in New York—like the mirrored niche in the foyer which echoes precisely the curved archway into the living room, and the library bookshelves with meticulously detailed moldings. They will observe that the paint on the walls could only have been chosen by a superb colorist. And eventually they will conclude that the paintings and sculpture make a big impression because the whole apartment was orchestrated to give them center stage. No chintzes, no intrusive patterns, no elaborate curtains detract. Soon the owner's friends may think her luck has more to do with knowing Méchiche than with finding a beautiful apartment.

Actually, it was bland and ordinary when the designer first saw it. What made the remodeling worthwhile were dramatic views of the skyline, plenty of light, and "good volumes of space." As Méchiche sat alone on the floor in the empty

Painting by Torres García hangs between the windows; unframed canvas by Jean Charles Blais to the left of early-19th-century American dining table. Eighteenth-century Swedish chandeliers on columns glitter in the corners.

FOR MORE DETAILS, SEE READER INFORMATION

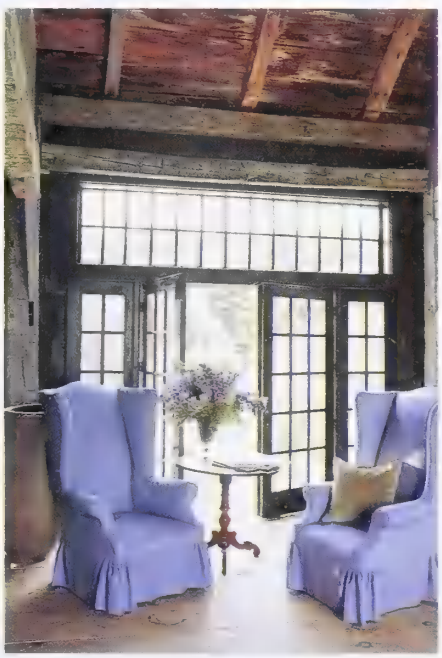
DEGAS

apartment (he likes to spend a day this way at the beginning of all new projects), taking notes on where the light is best and deciding how to give the place an atmosphere of grace and age, he discovered gypsum board covering the original beamed ceiling. Taking it down added a foot of height. "Old is vertical, modern is horizontal," says Méchiche, who went on to do everything he could to make the ceilings seem even taller, hanging curtain rods high above the windows and keeping curtain panels narrow. To give the illusion of grandeur he added three new arches—two doorways and the mirrored niche—that look so right, so natural you wonder why more New York apartments don't have them.

In the library (above), Frédéric Méchiche designed bookshelves that reach just below the cove to make the ceiling seem higher. They flank a James Brown painting. Recamier is a Méchiche reproduction of a Regency piece. In the master bedroom (opposite), stripes are pale and ethereal. David Salle painting is reflected in the mirror.

The designer worked equally hard to keep wall colors mysterious. "It was intentional that you not know exactly what color you see," he says about the pale taupe gray in living and dining rooms, the beige celadon in the master bedroom. He chose the palette because it does not compete with the paintings and because it complements the owner green eyes and blonde hair. "I always choose colors for wh they do for a client," says Méchiche. "If someone loo beautiful in a room then she feels comfortable in it." (In h recent makeover of the Astor, a Right Bank hotel in Pari Méchiche decorated room in crisp stripes of lavend and gray, guaranteed to mak even the weariest traveler fe beautiful.)

Comfort means mo than becoming colors, course, and fluid furnitu arrangements contribut enormously to making the li ing room and dining roo library instantly inviting, wit no rigid groupings, no matc ing chairs flanking sofas. U holstered chairs and gilde 18th-century reproductio stand around as casually as guests had just left after lively dinner party. How Méchiche knew exactly where to p everything will take some pondering, because, as he says, " you can see how a room is done, then it's not done well."



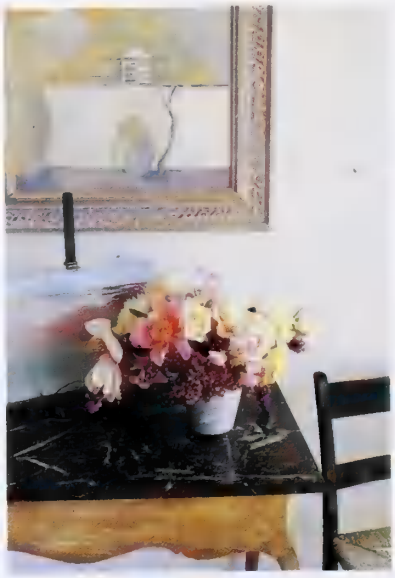
RUSTIC FUSION

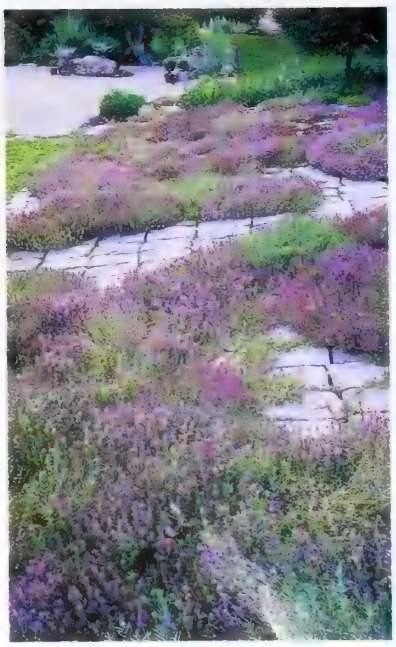
Tiffany & Co. design consultant John Funt lives in three 18th-century buildings that were brought together in the 20th century, creating a modern reinterpretation of traditional space

By Christine Pittel Photography by William Waldron
Produced by Carolyn Sollis

John Funt thinks of his living room (left), once a tobacco barn, as gallery space to display his own work. Guests can sink into an overstuffed sofa and put their feet up on a 1930s ottoman, part of an eclectic assortment of furniture including a c. 1780 ladderback chair and a vintage kitchen table painted park-bench green. Above left: The fireplace was added to the 18th-century barn when it was reconstructed. Above right: Contemporary French doors open the living room to the pool and garden.

The attraction was instantaneous: John Funt fell in love with this house because it could have been the subject of one of his paintings. He will often portray farm buildings as abstract blocks of color, and here was more than the usual assortment of squares and rectangles because this home is actually a fusion of three different 18th-century buildings. They had been taken apart and then reconstructed in the middle of a meadow in Connecticut. A large barn soaring thirty feet to the rafters—showing all its strong, sturdy post-and-beam structure—is now an expansive living room, connected to another barn which makes up the kitchen and dining area. The third element is a small Colonial





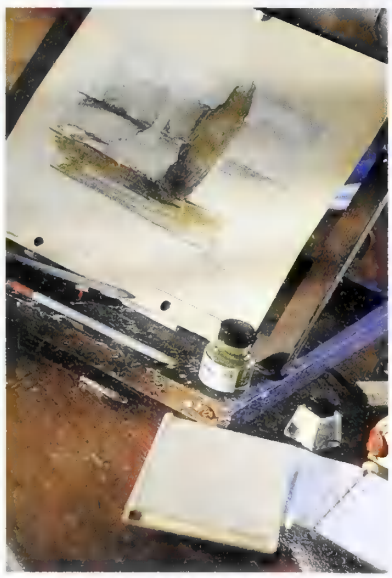
farmhouse offering a cozy, low-ceilinged master bedroom over which a light-filled studio upstairs rises to the roof ridge. "The spatial relations were intriguing," says Funt, son of Allen Funt, creator of *Candid Camera*, "and are very much related to my work as a painter."

He liked the house just as it was, spliced together by local architect Frank Garretson and unified by wide salvaged pine floorboards throughout. But then Funt, who is also a consultant to Tiffany & Co. on merchandise design, added his own color. "Look closely at the bark of a tree or those old beams in the living room and you may see a hint of lavender," he says, so he slipcovered his wing chairs in that hue and set them next to the rustic wood. "I like saturated colors against a

A French bleached oak table sets the tone in the dining room, where 17th-century straight-backed French chairs are slipcovered in mushroom-colored canvas and the wing chair is upholstered in a William Morris willow pattern. Opposite top: Funt had a marble top made for the Italian painted table. Opposite center: A composite house has many entrances. The farmhouse wing's outside door leads into the master bedroom from the perennial garden planted by Funt. Opposite below: The French doors in the dining room open onto this carpet of thyme.

neutral foil," he explains. Sunflower yellow brightens the window frames in the milk-white bathroom with its clawfoot tub, and in the master bedroom the sash is painted deep Prussian blue.

"A house like this can absorb a lot of different decorative elements," says Funt, "and the proof of that is how all the various possessions I've collected over the years—from Victorian washstands to Biedermeier chairs—have found a place." Credit his artist's eye for the composition. "I like to make pictures with objects, as well as on the easel," says the designer, who is famous for his imaginative Tiffany tablesettings. His own dining room provides a subtle backdrop of whitewashed walls, weathered wood, and putty-colored trim. "I think it's intelligent to start minimally in the dining room," he explains. "Don't give it too much detail, and then you can add all kinds of color and pattern with the placesettings and reinvent the room for each party."



Since the house itself was a reconstituted hodgepodge, Funt never felt constrained by historical accuracy. Like all real artists, he made the space—veering from wide-open to intimate—his own. Although he loves 18th-century architecture for its "straight lines and plain thinking," he did not try to mimic period rooms. Instead, Funt stayed true to his own eye and palette. These rooms may be traditional, but this tradition feels clean, fresh, and utterly modern.

All the kitchen cabinetry is new, made to look as old as the soapstone sink in the foreground. Salvaged cottage windows serve as cabinet doors and display a selection of Staffordshire and Wedgwood china. Top left: This hall collects straw hats in summer and snow boots in winter. Center left: A salvaged fanlight admits abundant light to the painting studio. Below left: A watercolor study for a large painting rests on a portable easel.

he stenciling on the master bedroom
alls came with the house. Funt hung hunting
rints and brought a red Chinese lantern
ndoors to rest on the 19th-century trestle table.
bove left: The headboard upholstery and
he bedskirt are the same Delft blue. Below left:
unt painted the whimsical bathroom floor as well
s the prezure above the clawfoot bathtub.

E MORE DETAILS: SEE READER INFORMATION

HOUSE AS AUTOBIOGRAPHY

Thomas Jefferson, our only architect-president, never wrote the story of his life, but to those who know how to read it, his beloved home Monticello, near Charlottesville, Virginia, reveals much of his personality, his character, and his history

PHOTOGRAPHY BY ROBERT LAUTMAN TEXT BY DAVID MCCULLOUGH

Thomas Jefferson called the tea room his "most honourable suite" for the many portraits there, including the busts of Benjamin Franklin and George Washington on console brackets. The tea room is separated from the adjacent dining room by glass pocket doors to protect against the cold.

FROM *THOMAS JEFFERSON'S MONTICELLO: A PHOTOGRAPHIC PORTRAIT*. TO BE PUBLISHED IN FEBRUARY BY THE MONACELLI PRESS AND THE THOMAS JEFFERSON MEMORIAL FOUNDATION TO COINCIDE WITH *THOMAS JEFFERSON*, A TWO-PART PBS DOCUMENTARY FILM BY KEN BURNS

It is the famous home of a most famous American. It is a beloved Virginia landmark and a crown jewel of American architecture. As American buildings go, it is very old. It has weathered violent electrical storms, high winds and hail, blizzards, at least one earthquake, and for a time after the Civil War, sad neglect. And it has been drawing attention all along, almost from the day its owner-architect first took up residence.

In our own time, like Mount Vernon or Independence Hall or the Alamo, Monticello has become a destination for hundreds of thousands of visitors from every part of the country and the world—presidents, kings, prime ministers, more than a half million people a year—except that here they must come to a mountaintop, like pilgrims to a shrine, and to many the house itself looks more like a temple than a home. To this day in its secluded spot, as a French visitor wrote more than two hundred years ago, it "shines alone."

In the parlor (above), the Jefferson family entertained, made music, read, took tea. Opposite above: The north terrace hides the basement's covered passageway. Opposite below: Monticello's east front shows Jefferson's Roman taste.

Neither colonial nor Georgian in style, nor strictly neoclassical, nor purely Palladian as often claimed, Monticello was and remains something different, new. Historian William Howard Adams has written that it is the perfect example of an autobiographical house. Interestingly, Thomas Jefferson, who wrote tirelessly over a long lifetime, devoting so much of his genius to "pen and ink work," left no real autobiography other than Monticello and this, too, is part of its appeal.

Outwardly serene and composed—as he was—the building hardly suggests its inner inventory, the range of interests reflected, the size and number of rooms, the play of ingenuity at nearly every turn. Inside, the house is bigger than one imagines, more commodious and more complicated. There are eleven thousand square feet of floor space, five times the average American house of today. There are thirty-three rooms and thirteen fireplaces and eight stoves that in winter consumed ten cords of wood a month. (Even so, Jefferson wrote more than once of a room "so cold that the ink freezes on my pen.")

Many charming details of Monticello—the long win dows to the floor, the placement of mirrors opposite windo to catch and amplify the light—Jefferson enjoyed during h time in France. Much, too, is plainly, almost ostentatiousl nonsensical, and so it is a bit odd that we Americans with o love of the practical should be so moved by what he did.

On an inconvenient wilderness summit where n planter's establishment had any business being—up whe there was no river to transport the product of his acreage, even water enough to me everyday needs—he put house that itself made n sense, not by convention standards. Compared to oth "great houses" of Virginia, was costly foolishness, eccen tric in the extreme, and n amount of built-in "practica gadgetry could ever compen sate for such overt unreason ableness. To top it off, the was the dome, for its builde the most difficult and troubl some part of the enti scheme, which served no us ful purpose. It was a conceit piled on a conceit. Unless . . .

Unless you were Jefferson, an artist, a visionary, a revo lutionary, a romantic, a man not like others, who was himse as the poet John Masefield said of Shakespeare, "the ra unreasonable" who comes along only once in a very gre while.

Monticello is the work of a beautiful dreamer, which surely chief among the reasons why we love it, why it touch the spirit of nearly everyone of whatever origin. The mo time one spends there, the greater its spell. From its terrac we too can "look down into the work house of nature," s "the glorious sun, when rising as if out of a distant water, ju gilding the tops of the mountains," exactly as Jefferson wrot

Every architect, and Jefferson especially, employs lig no less than brick and timber, and in the exquisite ph tographs by Robert Lautman that appear here it is the sha and quality of the light more than anything that work th greatest magic. Jefferson was in love with light.

But while enjoying these views, just as when visiting Monticello in its present pristine state, it is important to remember how different was the reality in Jefferson's time, when the hush and calm we experience there today seldom pertained. The building and rebuilding of the house went on a full forty years. From the time it was begun in 1769, when Jefferson was all of twenty-six, until 1809, it was a busy, noisy construction site, scene of "confusion and discomfort," as Jefferson allowed. No one has calculated what it cost, but all of it was his design and all of it handmade, it should be remembered. The number and variety of workers required was considerable—some thirty free white craftsmen, for example, and perhaps a dozen black slaves, several of whom were skilled workers. There were sawyers, carpenters, brick-makers, brick and stone masons, joiners, glaziers, plasterers, a painter or two, men hired locally and men from out of state, including some from England, Ireland, and Germany. And they were there on the job year after year.

The entrance hall (above) was Jefferson's museum filled with maps, art, and natural history specimens. Opposite above: The hall is illuminated by glass doors and triple-hung sash windows. Opposite below: Just over the entrance door is the exterior face of Jefferson's famous seven-day clock.

Besides, the house was filled with family and servants, as many as fifty people at a time. An unending parade of friends and relations appeared, often unannounced, some staying weeks, even months. A judge from New England, with only a letter of introduction, was made welcome for three weeks. A woman from Spain, a relative with four children, arrived and stayed ten months, during which she had a baby.

Even after construction ended, when Jefferson was living in the supposed tranquillity of retirement following his presidency, his daughter, Martha, her husband, and twelve children were in residence. Only by closing himself off in his first-floor suite of library, bedroom, and study, or "cabinet"—his sanctum sanctorum—could he find the privacy he craved.

All these luminous, elegant spaces, indeed the whole house, teemed with life. In the grand entrance hall with its Great Clock and "curiosities," anyone who wished could sit and wait in the hope of catching a chance glimpse of Jefferso Among the several contradictions in Jefferson made clear b the house is that the man who claimed to want only peac and solitude in the privacy of his home also had some twent eight Windsor chairs set out to accommodate his public. T get from his private quarters to the dining room, he had t pass by them. We can imagine the scene, just as we can ima ine a reverberating hubbub of almost ceaseless talk at meal the music played on the pianoforte in the parlor, the clatter dishes, the running and jumping of small children overhea Jefferson, too, and especially while at work, sang to himse and loud enough to be heard through the thick walls.

The only known chan in his design came late ar at the insistence of his daug ter, Martha. Like others wh had to contend with the a cove beds he thought so a vanced in concept, she foun them a nuisance. "I have last succeeded in having m alcove bed turned into closet and you have no ide how much it has added to m comfort [she reported to daughter in 1822]. I laid reg lar siege to Papa who bo it in silence for some tim but I gave it to him for breal fast, dinner and supper, and breakfast again till he gave u in despair at last and when it is painted it will not disfigu the room at all."

Martha could remember when, during the dark weel after her mother's death, a shattered Jefferson had expresse the wish that he might never see the house again. As it wa he would die there in his own alcove bed in 1826 at the age eighty-three.

To what degree the cost and upkeep of the house ar the bounteous hospitality he provided contributed to Jeffe son's financial downfall is difficult to determine. But that h loved it more than any place on earth no one can doubt: am as happy nowhere else, and in no other society, and all m wishes end, where I hope my days will, at Monticello."

At the center of Jefferson's cabinet, or study, is a reading-writing arrangement that features a revolving chair, table, and bookstand; a Windsor bench; and a polygraph for duplicating correspondence.

LAND-LOVERS' DOMAIN

Following the example of their legendary neighbor, Thomas Jefferson, Robert Dripps and Lucia Phinney are constantly reinventing their house as their lives and thoughts about architecture change

By Susan Zevon. Photography by Robert Lautman

The earlier part of the house on the right is connected by an enclosed second-story bridge to the new pavilion. Reminiscent of Jefferson's Poplar Forest retreat is the two-story porch with its brick piers.

About twenty miles from Thomas Jefferson's mountaintop stands a house that reflects the spirit of our third president's home, revealing, as Monticello does, the histories of its owners. "Being the house of two architects, it has been used as a way of testing our changing ideas about design," Robert Dripps says. He and his wife, Lucia Phinney, both teach architecture at the University of Virginia.

The traditional exterior of the house, with its porticoes at the entrance and northwest facade inspired by Jefferson's Poplar Forest summer retreat, gives few hints of the idiosyncratic character of the interiors. The white clapboard siding and black pitched roofs echo neighboring farm buildings, so a first-time visitor might be surprised to find a dramatic two-story library and a strikingly original wood-and-metal kitchen within.

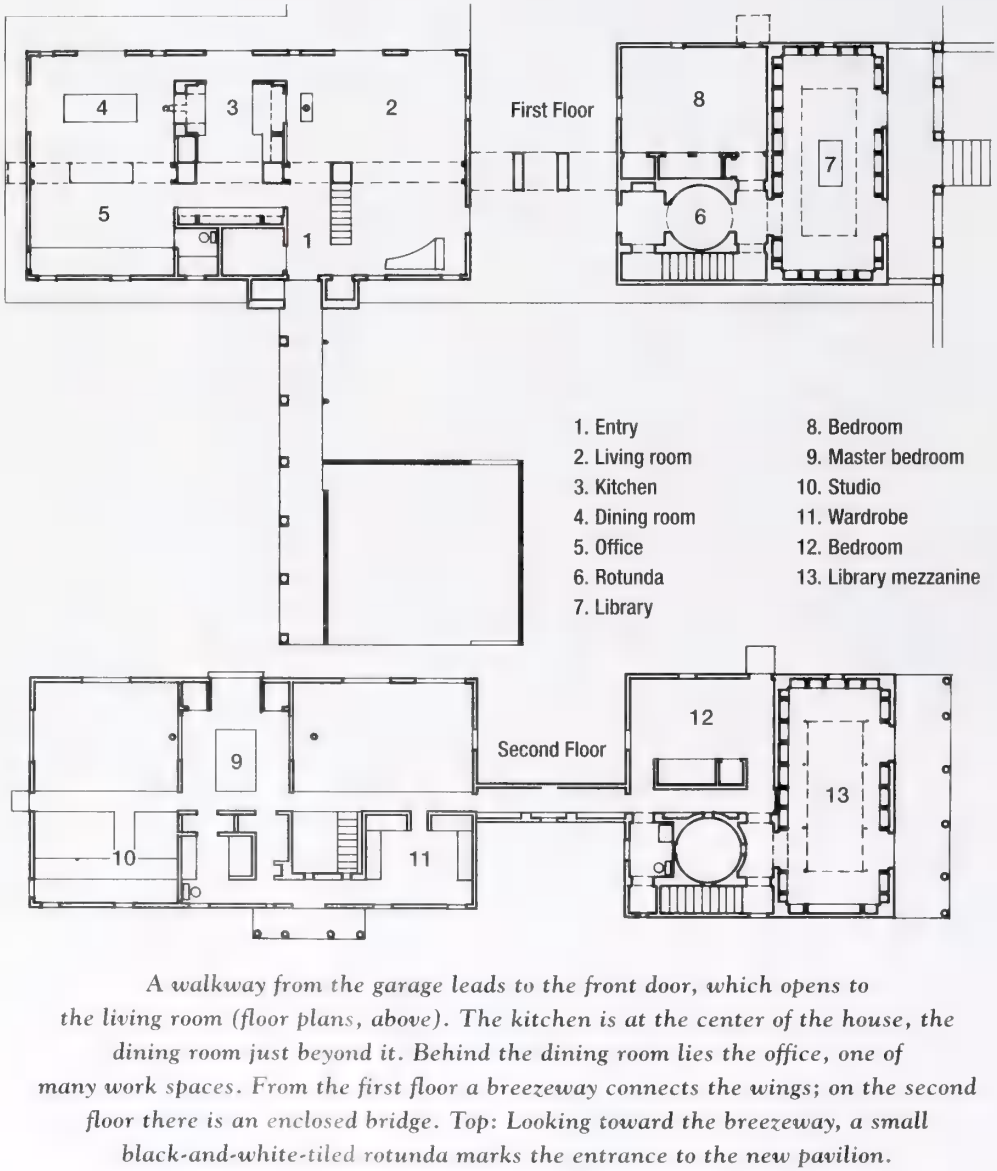
Like Jefferson, the couple is deeply connected to the land. Their site is the slope of a hill facing the Blue Ridge Mountains. Today, a row of tall poplars planted ten years ago commemorates the birth of their son. Bountiful flower and vegetable gardens, orchards and trellises surround the house; a woodstove burns wood harvested on their 23 acres.

This was not always such a gentle domestic domain. More than two decades ago, when Dripps joined the staff at the university, he hoped to buy a loft in downtown Charlottesville. Failing to find such a space, he acquired land bordered by streams. Although it was just a twenty-minute drive from the university, the area was so rural that many of his neighbors lacked indoor plumbing. With the help of five students and a carpenter, Dripps built his original house: "a plywood box, a loft on the land," where he could eat, sleep, set up his drafting table, practice on his guitar, make films, and restore old motorcycles. The building

could have been anywher

Over the years, as Dripp added clapboard siding, bric piers, and mullioned win dows, the modernist bo began to resemble nearb farm buildings. The add tion of a garage, ornament cherry trees, and a wisteri covered pergola, he say "began to acknowledge th rural Virginia setting." Fou years later, when he an Lucia Phinney married, sh planted a small vegetabl garden, now expanded to in clude a vast variety of veg etables, fruits, and herb Without planning to imita Jefferson, she has yet to rai one vegetable that she ha not found mentioned in th meticulous Monticello ga dening diaries.

After the couple's son w born, a need for generation privacy, an ever-increasin overflow of books, a leakin roof, and a desire for a kitch en that would accommoda more than one cook result in an ongoing series of ren vations and the addition of pavilion. Daily life becom increasingly rich. Frequent an aria from *Don Giovann* their precocious son's favori opera, plays as dinner bubbl in the kitchen. Phinney, a sisted by husband and so produces meals from the crops, and "at least once week we like to dine in th new library," Dripps say "It is like being inside ou own heads."



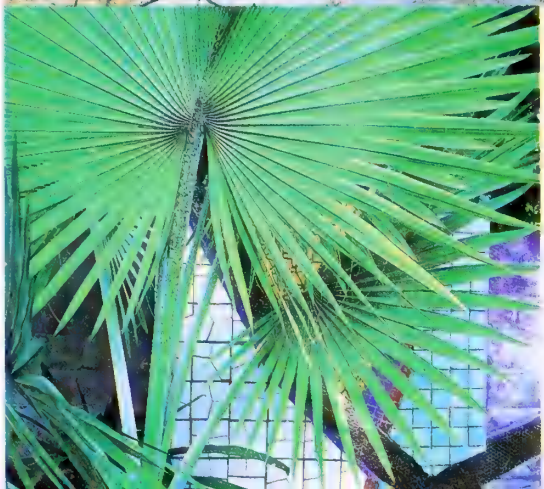
A walkway from the garage leads to the front door, which opens to the living room (floor plans, above). The kitchen is at the center of the house, the dining room just beyond it. Behind the dining room lies the office, one of many work spaces. From the first floor a breezeway connects the wings; on the second floor there is an enclosed bridge. Top: Looking toward the breezeway, a small black-and-white-tiled rotunda marks the entrance to the new pavilion.

The mezzanine level of the library has a glass floor, which with the many windows contributes to the luminous quality of the space.

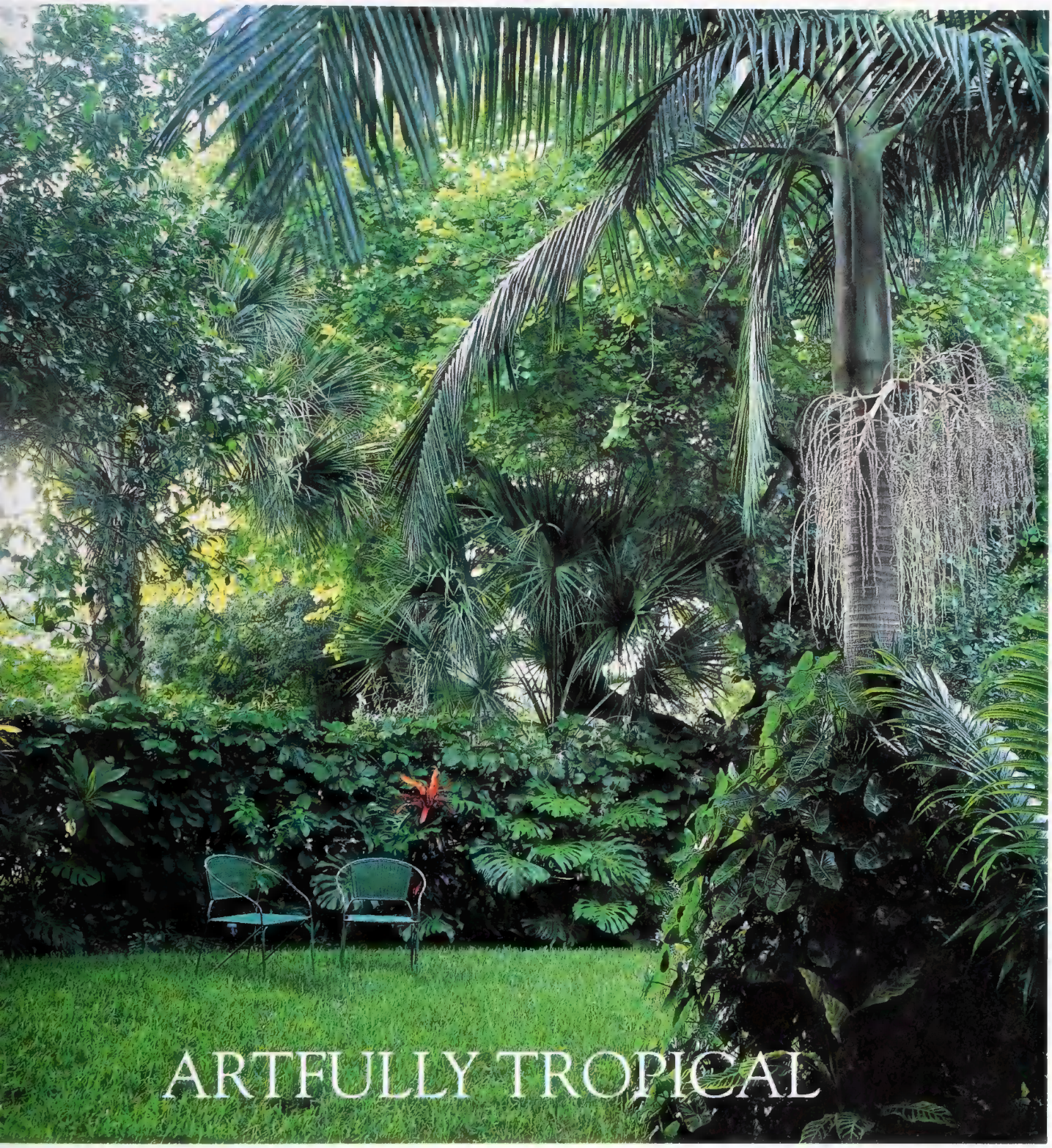
BHALAGE

Robert Dripps used the metalworking skills he acquired restoring motorcycles to build the new kitchen with cabinets of stainless steel and maple (above). Opposite, clockwise from top left: An aluminum and sandblasted steel and glass wall separates the living room from the kitchen. Wood staircase painted metallic gray leads from living room to second floor. Mies van der Rohe chairs surround a dining table designed by the architect-owners. Antique sofa from Dripps's grandmother is at home with classic modern designs in the living room.

FOR ARTIFACTS DETAIL, SEE [illegible] INFORMATION



The more than fifty species of palm in the small Coconut Grove garden (opposite) include an unusual drooping fronds Coccothrinax *(above), a silver spiked Bismarkia (below left), and accordioned Fiji Island fan palm (below right). Plants are chosen for texture and subtle color variations.*



ARTFULLY TROPICAL

A Florida couple, disciples of the legendary Brazilian garden designer Roberto Burle Marx, use a unique palette of sculptural foliage and colorful mosaics to create a lively garden for themselves

ATSY SHIELDS PHOTOGRAPHY BY RICHARD FELBER PRODUCED BY SARAH KAITMAN CANTOR

"It's all in the balance and proportion," says Debra Yates, who created the 32-foot mural starting in the sunroom (left) and running through the glass door to a terraced area outside (right). She makes a scale drawing, chooses the tiles, smashes them with a hammer, then glues and grouts—presto, a modern mosaic.

When two creative people choose to work together on the same project over a long period of time, they must be having fun. One look at the house and garden Raymond Jungles and Debra Yates are forever redecorating and replanting tells you that the landscape architect and the artist are not only aesthetically in sync, but also love the work. Bold patterns, contrasting textures, strong lines, and vibrant colors parade indoors and outdoors on their 125-by-150-foot corner lot in High Pines, a neighborhood south of Coconut Grove, Florida. "We have the same taste in everything," confirms Yates, a former advertising art director raised in Key West. "Clothes, cars, food, music. Well, maybe not music."

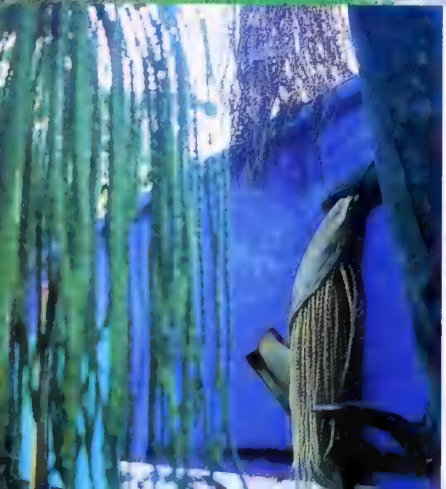
Certainly they would both agree to being strongly influenced by the renowned Brazilian artist and garden designer, the late Roberto Burle Marx. Famous for his powerful, abstract designs and his passion for tropical plants, Burle Marx is often referred to as the father of modern landscape architecture. Trained as a painter, the exuberant master, who also enjoyed singing German opera, who designed and made jewelry, folded Jungles and Yates into his international circle of talented intimates in the 1980s. Dear friends for thirteen years, the three visited often between Rio and Miami, the septuagenarian artist gladly sharing the young family's small quarters even when they were draped with the diapers of the two Jungle babies, now eleven and nine. "Roberto was a vibrant soul," says Jungle, "a generous, vital man who sparked tremendous creative exchanges between people."

While treasures from Burle Marx make exciting accents—such as a painting hanging in the master bedroom, silk-screened fabric covering pillows, philodendron climbing up the palms, and an unusual Alocasia flaunting heart-shaped chartreuse leaves on the patio—it was the husband-and-wife team who transformed an unassuming fifties tract house into a showpiece for their own artistic specialties. Yates composes bright collages using acrylic paint, duct tape, copper sheeting, strips of wood, and "anything else I feel like gluing on," and she also designs murals of ceramic mosaics. Jungles, with a string of landscape awards for projects including the extensive grounds of the Ocean Reef Club in Key Largo, organized the space in this garden to accommodate the plants he loves, to highlight Yates's work, and to create welcoming living ar "Plants are the stars in my landscapes," he says, listing a favorites with sculptural foliage: palms, cycads, orch bromeliads, and bananas.

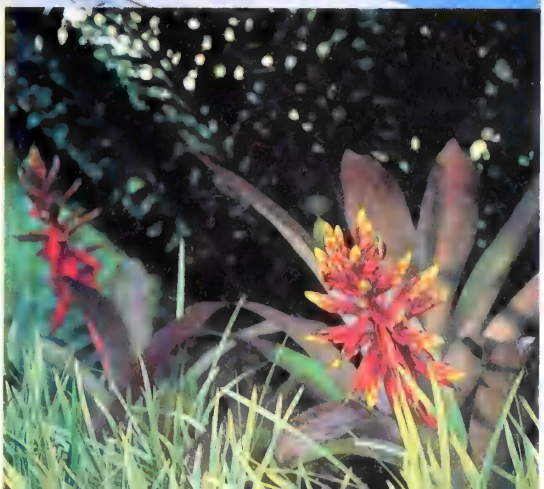
First Jungles collected the plants he wanted, then set about "defining the space." He describes his garde chaos with an internal organization and balance. To avo manicured look, he designs "defensively, with materials t can evolve to their natural forms and won't need const clipping, watering, or fertilizing." Which is not to say ev plant must be low-maintenance. "I planted a stand of gol Hawaiian bamboo next to the pool to echo the yellow Debra's mural. Every night the trees shed, every mornir pick the leaves out of the water. It's a ritual I'm happy to form just to see the yellow in that spot."

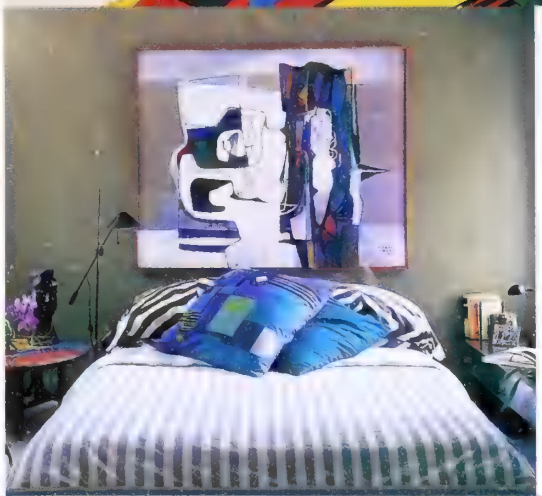
On a property with built-in challenges, it was imp tant to camouflage problems and emphasize strong poi The eye-smartingly white concrete paving around the ex ing builder's pool, for instance, was toned down with a pat of iron and copper oxides to give it interesting color va tions. Over the chain-link fence Jungles grows a chest vine from Vietnam that stays a lush green even in deep sha It also provides much-needed privacy. A 32-foot abstr mural by Yates of geometric lines intersecting purple ra bows, slices of watermelon, and turquoise wedges exte from the sunroom through sliding glass doors along an side wall of their studio to integrate the house with the den. In such a tightly enclosed garden, the dramatic sil fans of a *Bismarkia nobilis* palm from Madagascar, delic pink canopy of the orchid tree in bloom, and massive s dreadlocks dangling from a *Caryota rumphiana* create inte in the upper story.

In keeping with the spirit of his home, Jungles ins that "everything in our space harmonize." Whether antique rocking chair or a valuable spiny-leafed Tanzan *Encephalartos natalensis*, it has to belong, make them feel g Refusing to get hung up on any distinction between art and oration, he says, "The two artists I've watched the most clos Debra and Roberto, have always worked for the pure jo it—no deeper meanings needed. It's all in the composi

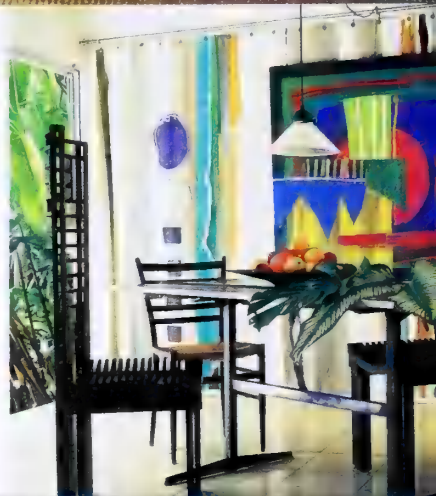


Raymond Jungles integrates art into his gardens, arranging space for Debra Yates's mural next to the pool (above) and the painted plywood fence (below left), a backdrop for the dramatic seedpods of a fishtail palm. Below right: Living architectural counterpoints, bronzed-leafed bromeliads play against the variegated cream-and-green-striped Aztec grass.





Floor-to-ceiling canvases painted with acrylics by Debra Yates hang in the living room (above) and dining alcove (below right). In the master bedroom (below left), the bold abstract painting and silk-screened pillows are by Roberto Burle Marx. A leafy tunnel of heliconias and bananas (opposite) provides deep shade.



TODAY'S KITCHENS

These kitchens are serene in every sense of the word. Materials are cool concrete, plastic laminates, and steel, or quietly natural, gorgeously grained and occasionally unusual woods from sustainable forests, and might include slate and stone. Colors are cool, pale shades that expand and unfold beneath lavish washes of natural and artificial light. Cooks never frazzle in these lovely rooms. They also keep their cool

By Carol Prisant

PRODUCED BY DARA CAPONIGRO. JEFF M. NAMARA

In this handsome, affordable kitchen, Manhattan's Sidnam/Petrone sheathed all four walls in honeyed maple veneers (opposite above), making a light, warm enclosure where inexpensive custom cabinetry of multi-ply plywood provides almost limitless storage. Sanded cabinet faces, treated to a clear finish, look impressively posh, as do random-laid, multicolored Indian slate floors. Opposite below: The built-in banquette contains more storage, as do cabinets above the windows—perfect tuckaways for seldom-used tools like fish poachers and oversize trays. Stainless cooktop and double ovens are by Thermador. Left: Enter the kitchen through its frame of cabinetry. Below: Standard Elkay sink dropped into stainless-steel counters is economical as are ordinary globe fixtures, their original gold-plated fittings sanded down to the cool underlying steel.

An accomplished mingling of laminates and metals allows much to be achieved in a city kitchen with minimal space

In a streamlined Manhattan kitchen by Amanda Halstead (left), cabinets laminated in pale, calm grays and glossy greens ease into and almost meld with the fine silvery glint of chrome and stainless steel. Countertops and decorative open shelving built of what looks like pale, sugary maple are actually a plastic laminate that complements two neatly inset steel sinks. Above left: The sunny corner's block of "maple" makes a very precise miter and a creamy contrast for an abutting swath of stainless steel. Lengths of chrome rod on which to hang utensils, long enjoyed in Europe but only recently popular here, keep counters clutter-free, while (above) the commanding presence of a green cupboard seems drolly military, studded with the silvered "braid" of sleek chrome pulls from SieMatic's standard line. It is in fact a substantial freestanding pantry, fitted with pull-out shelving for food storage and extra kitchenalia. More shine is added by appliances like the Gaggenau oven and cooktop sunk in a stainless-steel counter, the GE microwave overhead, the stainless-steel backsplash.

Guests, friends, and fellow cooks are all welcome in two very different light-filled kitchens on opposite coasts, both made for hospitality

The playful surface treatment of this top-floor guest kitchen (below) belies a serious heart. Interior designer Agnes Bourne's own San Francisco aerie combines Mexican *chakte kok* wood cabinets—appliquéd with kitschy fifties-style boomerangs and inset with ceramic tiles—and a gray granite backsplash, a yellow-stained center island incorporating storage cabinets behind chicken-wire doors, and her signature faux-cloud walls. Almost every element is nontoxic and ecologically sound. Bottom: Aluminum reproductions of vintage office chairs surround a table of sandblasted glass, cement cylinders, and an aluminum frame.

PRODUCED BY PEGGY KENNEDY. COURTESY OF SAN FRANCISCO DECORATOR'S SHOWHOUSE

remodeling his New York tchen, Charles Morris Mount, terior designer and passionate ok, wanted space to cook com- unally with friends, so he signed this bright large room r such culinary bonhomie. rmica Surrell, the surfacing of e oversize center-island—often gathering spot for drinks and rs d'oeuvres—is the material at also sheathes all the cabinets d even the refrigerator. Addi- nal Surell, inventively laid in ternating strips, creates a riped floor. Only the aniline- ed open shelving, where he dis- ays handsome dinnerware, is nstructed of wood. Heat-proof ass domes with wire guards offer dustrial-strength protection for ghtbulbs beneath the patinated amped-copper hood.

PRODUCED BY DARA ABONDRO. KARI HAAVISTO

Loftlike light suffuses the kitchen of this newly renovated town house. Utilizing the tiger grain of pale avodire wood and natural maple floors, the husband and wife team of Taal Safdie and Ricardo Rabines have reworked a formerly claustrophobic warren of rooms to construct a radiantly contemporary kitchen. Suspended from exposed beams are dainty halogen raindrops, which drench the center island's precast lightweight concrete surface (enriched by an aggregate of stones) in clean white light. A buffet table hides neatly in the wall like a drop-down ironing board; when in use (opposite) its painted niche echoes the open shelving in rusty red. Above: Seen beyond the zigzag Russell Range grill is a cozy breakfast room, surrounded on three sides by cushioned banquettes. Above right: From where the newly freshened verticals of old balusters play off against the horizontals of avodire paneling, the breakfast room could be a glowing Dutch interior. Right: Two cabinets flanking well-proportioned open shelving mirror the height of an adjacent French door and provide storage and a convenient disguise for ungainly structural jogs in the original wall behind.

For this well-thought-out California kitchen, designer Fu-Tung Cheng melds wood, concrete, and metals in unexpected yet somehow inevitable ways. Below right: A rusted steel cowling crossed by the cable of the adjustable low-voltage lighting conceals a flue above the stainless-steel stove hood. In the monolithic center island and countertop, lightweight concrete is embedded with jewellike bits of turquoise and fossil shells. The island's fir panel slides to the left revealing storage, and (bottom) an entire corner is hinged to open away. Below: A lighter shade of concrete defines the drainboard, and the cast-iron cabinet pulls are actually candleholders used imaginatively. Right: The cabinets share a corner with wire-glass shelving, and a stainless wine-rack is nicely shoehorned into their supporting armature. The wood cutting board lifts out for washability.

The play of shape against shape, material against material,
makes this serene kitchen sculptural, intellectual, yet warmly workable

THE ROAD TO RIO

When it comes to stylish entertaining the Brazilians dazzle, with bountiful buffets of lusty food and hearty drinks. Cookbook author Christopher Idone shows how it's done

By Jane Ellis Photography by Richard Felber

Christopher Idone has found his earthly paradise and it's Brazil. Author of seven cookbooks, including *Glorious Food*, *Glorious American Food*, and *Cooking Caribe*, Idone spent years trying to persuade publishers that a book on the cuisine of Brazil was timely. Today, *Brazil: A Cook's Tour* (Clarkson N. Potter) is in its second printing, and Brazilian food, along with that of other Latin American countries, is hot.

Idone loves Brazil not only for its fiery food but also for the people, with their spontaneous joy in the pleasures of life, not least of which is entertaining. "It is not in the Brazilian nature to say, as we do, 'We're having eight for dinner,'" says Idone. "This would be a joke. Brazilian women love to cook in large quantities, so there is enough for leftovers and those friends who invariably appear unexpectedly."

At the Connecticut home of friends Linda and Barry Donahue, Idone recreated for us the kind of party he so enjoys in Brazil. A typical buffet will include fish, meat, and beans and rice in one form or another. Brazilians adore dessert, and Idone, who has a sweet tooth, approves. "At every home you're offered a choice—caramelized stewed fruits along with meringues and custards."

Dinner in Brazil is leisurely. The first course is set on the table before guests are seated. Then everyone serves themselves from the buffet. After the meal, guests wander off to talk and samba. "It goes on and on like Carnival," says Idone.

A typical Brazilian buffet (opposite, clockwise from top left): steamed rice, heart of palm and watercress salad, shrimp and heart of palm casserole, hot pepper sauce, baby pork ribs with asparagus. Desserts are made days ahead so they'll ripen; in preparation (left), Christopher Idone grates coconut and Linda Donahue zests limes. Donahue's Victorian dining room (above) is set in Brazilian plantation style, with sparkling silver and crystal and scattered orchids.

Partying Brazilian-style (this page, clockwise from left): Crystal tumblers hold Caipirinhas, *the national drink made with* cachaça *(a distilled sugarcane alcohol used in marinades and stews as well as cocktails), limes, sugar, and cracked ice; a vodka variation is a* Caipiroska. *Dried corn with sausages and black beans. Desserts are readied, clockwise from top: chilled caramelized meringue soufflé, coconut mousse with lime sauce, passion fruit pavé made with champagne finger biscuits and a mascarpone and passion fruit juice cream, and preserved star fruit. Brazil nut soup flecked with pomegranate seeds. Opposite: Served in antique bowls set on gold plates, meringue soufflé with preserved star fruit (top) and coconut mousse with lime sauce.*

FRESH HEART OF PALM SALAD
(SALADA DE PALMITO)

1½ pounds fresh papunha palm hearts*, trimmed
2 tablespoons fresh lime juice
¼ cup fresh purée of mango pulp
Salt and freshly ground black pepper
2 tablespoons safflower oil
1 bunch watercress, washed, dried and ends trimmed

Shave palm on metal grater, place in a bowl, and toss with 1 tablespoon lime juice. Set aside.

Combine mango, remaining lime juice, salt and pepper in a bowl. Slowly whisk in oil. Add the watercress to the palm mixture and fold in the mango dressing. Toss salad and serve. Serves 6 to 8.

**Available by mail order from Amazon Food Companies, Chagrin Falls, OH 44022; 216-247-9700.*

CASSEROLE OF SHRIMP AND
HEART OF PALM
(CAMAROES COM PALMITO)

3 pounds medium shrimp, peeled, deveined and shells reserved
¼ cup olive oil
3 medium onions, finely chopped
1 green bell pepper, stemmed, cut in half, cored, seeded, and finely chopped
1 red bell pepper, stemmed, cut in half, cored, seeded, and finely chopped
18 large ripe plum tomatoes, blanched, peeled and roughly chopped, or 1½ pounds canned plum tomatoes
½ cup parsley, chopped
¼ cup cilantro, chopped
6 scallions, including most of the greens, trimmed and chopped
½ cup flour
Salt and freshly ground white pepper to taste
2 14-ounce cans of heart of palm, drained and cut into thirds
4 cups boiled white rice

Place shrimp shells in a large saucepan and cover with one inch of water. Bring mixture to a boil and skim off impurities. Reduce heat and simmer for 40 minutes. Strain and reserve the stock.

Heat oil in a large casserole over medium heat, add onions and sauté until wilted. Add peppers and cook until almost tender. Add tomatoes and their juices, cover pan and simmer for 10 minutes, or until the tomatoes give off most of their juice. Add 2 cups of shrimp stock and bring to a simmer. Add half the parsley, cilantro, and scallions and cook for 2 minutes. Set aside.

Heat a medium saucepan over high heat until hot. Add the flour and, stirring constantly, cook until the flour turns a deep beige, about 5 minutes. Remove pan from heat, place flour in a bowl and set aside.

Add shrimp to the casserole mixture, season with salt and pepper, and simmer for 2 to 3 minutes.

Add about 3 cups of the casserole liquid to the saucepan used to heat the flour. Place over medium heat and gradually add 3 to 4 tablespoons of the toasted flour, one at a time, to the liquid. Stir constantly and smooth out any lumps with the back of a wooden spoon. When the sauce has thickened, add it to the casserole and combine thoroughly. Add heart of palm and cook 4 minutes, or until heated through.

Stir in the remaining parsley, cilantro, and scallions and cook for 1 minute. Serve with boiled white rice. Serves 8.

HOT PEPPER SAUCE
(MOLHO DE PIMENTA)

1 medium onion, finely chopped
2 large garlic cloves, finely chopped
1 medium firm tomato, seeded and chopped
¼ cup parsley, chopped
1 teaspoon hot chili pepper, finely chopped, or to taste
¼ cup vegetable oil
½ cup red wine vinegar or fresh lime juice
Salt and freshly ground black pepper to taste

Mix all ingredients in a small bowl. Cover bowl with plastic wrap and refrigerate at least 1 hour before serving. Makes 1½ cups.

LITTLE RIBS (COSTELINHA À MINEIRA)

4 pounds pork back ribs cut in individual pieces
Salt and freshly ground black pepper to taste
3 tablespoons vegetable oil or rendered pork fat
1 large onion, chopped
1 tablespoon tomato paste
3 garlic cloves, chopped
1 cup ripe plum tomatoes, peeled, seeded, and chopped, or substitute canned plum tomatoes
1 teaspoon paprika
1 bay leaf
1 cup homemade or canned low-sodium chicken stock
2 cups cooked black beans, puréed with enough bean liquor to make a loose purée
12 asparagus spears, peeled, cut into 2-inch pieces, and blanched
6 scallions, including most of the greens, trimmed and chopped
2 tablespoons lime juice

Season the ribs with salt and pepper and place them in a large baking pan. Bake in a preheated 350°F oven for 15 minutes, reduce the temperature to 275°F and continue to bake for 30 minutes, or until ribs are crisp and golden brown. Remove from oven and set aside.

Heat the oil in a large heavy saucepan over medium high heat. Add the onions and sauté until browned and almost crisp. Add the tomato paste and garlic to the pan and cook 2 minutes. Add tomatoes, bring to a simmer, and cook 2 minutes. Add the paprika, bay leaf, and stock and bring to a simmer. Add the bean purée, season with salt and pepper and bring to a simmer. Add the reserved ribs to the skillet, reduce the heat to low and continue to cook until the ribs are almost falling off the bone, about 20 minutes.

Fold asparagus pieces, half the scallions, and lime juice into the rib mixture. Cook mixture 2 or 3 minutes, or until asparagus is hot. Transfer the ribs mixture to a heated serving platter and scatter remaining scallions on top. Serves 6.

BLACK BEANS (FEIJÃO NERO)

1 pound dried black beans, washed and soaked in water to cover for 2 hours, drained
Salt to taste
¼ cup vegetable oil
1 medium onion, peeled and chopped
1 garlic clove, peeled and chopped
1 firm tomato, chopped
½ cup parsley, chopped

Place the beans in a large soup kettle with enough water to cover by 5 inches. Cover kettle and bring to a boil over high heat. Reduce heat to low and simmer covered for 1 hour, or until beans are tender. Add more water to pan if necessary. Salt to taste.

Heat oil in a saucepan over medium heat until hot. Sauté onion and garlic for 5 minutes, or until translucent. Add the tomato and parsley and cook 2 minutes. Pour mixture into the beans and cook over medium heat until hot, about 5 minutes. Serves 8.

DRIED CORN WITH SAUSAGES
(CONJIQUINHA COM LINGUIÇA)

1 cup milled dried corn or polenta
2 medium onions, peeled and grated
6 garlic cloves, peeled and chopped >

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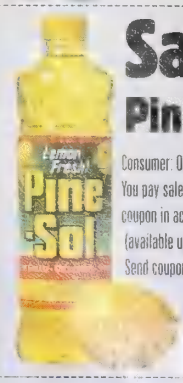

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1 green bell pepper, stemmed, cut in half, cored, seeded, and grated
2 pounds low-fat pork, chicken, turkey, or lamb sausages
Salt to taste

Place 4 cups lightly salted water in a saucepan and bring to a boil. Add corn in a steady stream, stirring constantly. Reduce heat and simmer, stirring often. (The consistency of the mixture should be like creamy light polenta. Add more boiling water if corn mixture thickens too much.) Cook mixture until almost tender, about 1 hour. Stir in onions, garlic, and pepper. Set aside.

Brown the sausages in a large skillet. Remove sausages from skillet and slice into 2-inch pieces. Add to the corn mixture and season with salt. Cook mixture 15 minutes over low heat, stirring frequently. Transfer corn and sausage mixture to a heated serving dish and serve immediately. Serves 6.

MERINGUE SOUFFLÉ (TORTA DA CLARA)

1½ cups sugar
Vegetable oil
6 egg whites, room temperature

Place ½ cup sugar in a saucepan and melt the sugar over high heat. Reduce heat and cook until the syrup turns a dark amber caramel. (Do not try to make caramel in very humid weather.)

Lightly oil a 2½-quart soufflé dish. Rub about 2 drops of water around the interior of the dish. Pour the caramel into the bottom of the dish and rotate it so the bottom and some of the sides of the dish are covered. Set aside.

Whisk the egg whites in the bowl of an electric mixer until white and foamy. Gradually add the remaining sugar, and continue to beat until the meringue forms stiff peaks. Fold the meringue into the prepared caramelized dish. Place the dish in a preheated 500°F oven for 5 minutes or until the surface is golden brown. Remove dish from oven and let set 10 minutes. Refrigerate for 2 hours or overnight.

Remove dish from refrigerator and run a sharp thin knife around the interior of the mold. Place a serving plate over the dish, invert, and tap the bottom of the dish. Remove the dish. If there is caramel left in the dish, spoon it on top of the soufflé. Serves 8.

PRESERVED STAR FRUIT (DOCE CARAMBOLA)

4 cups sugar
4 whole cloves
12 large star fruits, washed, drained and sliced into ¼-inch star shapes

Place sugar and 2 cups water in a saucepan and bring to a simmer. Stir until sugar is dissolved. Add cloves and star fruit. Bring mixture to a boil and skim away the impurities. Reduce heat and simmer for 45 to 60 minutes, or until fruits are translucent and a rich amber color. Discard cloves.

Pour fruit and syrup into a bowl. Let cool. Preserved fruit will keep for 2 weeks covered in the refrigerator. Makes about 5 cups.

COCONUT MOUSSE (MOUSSE DE CÔCO)

1 cup shelled coconut meat, about ½ large fresh coconut
¼ cup cachaça or white rum
1 tablespoon unflavored gelatin
8 egg whites, room temperature
Pinch of salt
1 cup sugar
14 ounces unsweetened coconut milk, fresh or canned
Grated zest of ½ a lime

Place the coconut meat in the bowl of a food processor and process until the meat is uniformly chopped. Pulse until finely grated. Set aside.

Place cachaça in a small saucepan and sprinkle gelatin on top. Set pan over low heat and stir until gelatin dissolves. Set aside.

Beat the egg whites and salt in a bowl of an electric mixer until whites begin to stiffen. Gradually add the sugar and continue to beat until the whites are stiff and glossy. Set aside.

Combine coconut milk with the dissolved gelatin in a large bowl. Add the coconut and a large spoonful of egg white mixture and combine thoroughly. Gently fold the mixture into the meringue. Do not overmix. Spoon mousse into a 5-quart bowl, cover with plastic wrap, and freeze for 2 hours or more.

Remove mousse from freezer, sprinkle top with zest, and let stand 15 minutes before serving. Serve with lime sauce. Serves 10.

LIME SAUCE (MOLHO DE LIMÃO)

Zest of 10 limes, juice reserved for another use
2½ cups sugar

Place zest and 4 cups water in an enamel saucepan and bring to a boil over high heat. Boil for 10 minutes. Drain. Cool zest under cold water. Cut zest into small dice.

Place sugar, zest, and 3 cups cold water in a saucepan and bring to a boil. Reduce heat to a simmer and cook for 45 minutes, or until the zest is almost translucent and the liquid is syrupy. Pour the sauce into a bowl and cool. Cover and refrigerate. Makes 3 cups.

PASSION FRUIT PAVÉ (PAVE DE MARACUJA)

2½ cups sweetened condensed milk
6 egg yolks, room temperature
1¼ cups fresh or frozen passion fruit juice or pulp
4 tablespoons mascarpone
19 Champagne finger biscuits
1 cup milk

Place condensed milk, egg yolks, and passion fruit juice in a food processor and briefly process. Add mascarpone and pulse until blended, about 2 seconds. Set aside.

Pour 1 cup of the fruit mixture into a 2-quart soufflé dish. Set aside.

Dip 18 biscuits into the milk and line the sides of the dish. Add half the remaining fruit mixture to the dish and cover with a layer of milk-dipped biscuits. Top with remaining mixture. Crumble reserved biscuit and sprinkle on top. Chill for 3 hours or longer before serving. Serves 8 to 10.

BRAZIL NUT SOUP (SOPA DE CASTANHA DO PARA)

1½ cups Brazil nuts, toasted and skinned
6 cups rich homemade or canned low-sodium chicken stock
2 tablespoons unsalted butter
2 tablespoons all-purpose flour
Salt and freshly ground white pepper to taste
¼ teaspoon ground mace
1 cup heavy cream
2 pomegranates

Finely grind the nuts in a food processor. Set aside. Place the stock in a large stockpot and cook over medium heat until hot. Add about ½ cup stock to the nuts and pulse in the food processor until smooth. Set aside.

Melt the butter in a medium saucepan until it starts to foam. Remove pan from heat and whisk in the flour. Return pan to the heat and whisk mixture constantly until it begins to pull away from the sides of the pan. Slowly add 3 cups stock to the saucepan, whisking constantly. Whisk the nut and flour mixture into the stockpot. Season with salt, pepper, and mace. Add cream and simmer gently for 20 minutes.

Cut 1 pomegranate in half, juice, and strain juice into the soup.

Cut the remaining pomegranate in half and scoop out the seeds. Ladle the soup into warm soup plates and sprinkle with the pomegranate seeds. Serves 8. ■

Recipes from Brazil: A Cook's Tour *by Christopher Idone (Clarkson Potter, 1995).*

Ralph and Terry Kovel tell you where it's from and what it's worth

1

2

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5

1. I inherited this 8-inch-tall vase from my Russian-born grandmother. The glass is dark green at the top, lighter at the bottom; the overlay is gold.

A.B., Camarillo, CA

Your vase was made by the Ludwig Moser glass-making shop in Carlsbad, Austria. Moser opened his shop in 1857 and created glassware for royal and wealthy families throughout the world. Intricate gold overlay, detailed hand painting, and color variation in the glass are all Moser hallmarks. After Ludwig's death in 1916, his sons continued his work and the shop is still in business today. It's difficult to give an exact date for your 20th-century piece because the company has been making the same design for so long, but it's probably worth about $350.

2. I bought this plate for $2 on Magazine Street in New Orleans. The markings on the bottom read "Till & sons, 'Gillson' ware, Burslem England." Can you tell me the plate's history?

L.F., New Orleans, LA

Thomas Till and Sons was a company in the Staffordshire district of England from 1850 to 1928. Your plate, part of a dinner set made in the 1920s, was a good buy because it's worth about $25.

3. Is my lamp a true Tiffany? It's old but I can't find a Tiffany mark on it.

D.W., Paducah, KY

Your lamp is not one of the designs made by the Tiffany Studios in New York. Many other manufacturers, however, copied the shape of those famous stained-glass shades using ornamental metal frames and slag glass, which is marbleized as opposed to the solid stained glass that Tiffany used on its lamps. Your adaptation, probably made between 1910 and 1920, is worth $500.

4. What is the age and value of this chair, which I bought at an estate sale? The seat is stuffed with horsehair, the springs are hand-tied, the bottom has 4-inch-wide canvas straps.

B.C., Mansfield, OH

In the United States, chairs have been upholstered with hand-tied springs and horsehair since the 1840s. Before then comfortable furniture was made only for invalids. The shape of your chair and the inlay are in the style called Victorian Louis XVI Revival. It was loosely based on furniture designed during the reign of Louis XVI of France (1774 to 1792). The chair is worth $1,500 if it was made between 1880 and 1900, and half as much if it is a 20th-century copy.

5. My pottery pitcher (7 inches tall) and cups (4 inches tall) have raised, painted foxhunting scenes on them. The bottom of each cup is inscribed "Wedgwood, Dye Ken John Peel, 1829, Etruria, England."

P.W., Manhattan Beach, CA

John Peel, the hero of a well-known hunting song "D'ye ken John Peel," was famous all over England for his pack of hunting hounds. He ran them for more than forty years before he died in 1854. Your set was made about 1930 and resembles the earlier relief molded jugs that were created to honor the song and the man. The pitcher is worth $125 and the cups are valued at $50 each.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Rustic Fusion," page 70.

22 STYLE BEAT *Page 22:* **1. Glass vase,** 13¼" h., 11½" dia., $550—Salviati (M); for stores: 212-725-4361. **2. Pillows,** from $100—Theodore's (R), 2233 Wisconsin Ave. N.W., Washington, DC 20007; 202-333-2300. **3. Le Creuset casserole,** 5½-quart, $200—Sur La Table (R); for stores: 800-243-0852. **4. Camel back love seat,** #1802-61, 34" h., 62" w., 35" d., mahogany frame, $3,200—Hickory Chair (M); for stores: 704-328-1801. **5. Bull's-eye glass bowl,** 11" d., $135—Villeroy & Boch (M); for stores: 800-VILLEROY. **6. Vintage Chinese lacquered cabinet,** 65¾" h., 41½" w., 24½" d., $2,524—Palecek (M); for stores: 800-274-7730. **7. Dessert plate,** $80—Jean Louis Coquet (M); for stores: 800-993-2580. **8. Silk zoo toile**—J. Robert Scott (T); 800-322-4910. **9. Cast resin designs,** from $100—Martha Sturdy (M); for stores: 604-872-5205. **10. Kew ottoman,** Duo collection, 18" h., 36" dia., $1,350—Goodman Charlton (M); for stores: 310-538-6996.

Page 25: **1. Ram's horn,** reproduction of a 1920s Rateau design—Edward R. Butler (M,T), PO Box 272, Prince St. Sta., New York 10012; 212-925-3565. **2. Brass lever,** #250100030, $34—Kraft (R,T), 306 E. 61 St., New York 10021; 212-838-2214. **3. French twist,** #222060906, Bouvet, antiqued brass, $116—Gracious Home (R), 1217 Third Ave., New York 10021; 212-517-6300. **4. & 5. Curved brass handle,** #5109, antique or satin finish, $150/pr.; **brass handle,** #6189-6524, antique or satin finish, $120/pr.—Simon's Hardware & Bath (R,T), 421 Third Ave., New York 10016; 212-532-9220. **6. Bronze twig,** #2103, hand-forged, $145/ea.—Kraft, see address above. **7. Knob lever,** #A121.0, d-line, stainless steel—Norup/Clark (T); 212-752-3448. **8. Chrome lever,** Apriti by Philippe Starck, chrome-plated brass, $178/pr.—The Conran Shop (R), 81 Fulham Rd., London SW3 England; 011-44-171-589-7401. **9. Arc lever,** #A113.0, d-line, stainless steel—Norup/Clark, see address above. **10. Ridged lever,** #H33RR, chrome, $226/pr.—Gracious Home, see address above. **11. Wave lever,** #1166, stainless steel—Edward R. Butler, see address above. **12. Gothic French lever,** antiqued brass, $325/ea.—P.E. Guerin (R), 23 Jane St., New York 10014; to order: 212-243-5270. **13. Amber resin lever,** #DKP01A, $81—Gracious Home, see address above. **14. Glass tip lever,** Gemma, nickel-plated brass, $184/pr.—The Conran Shop, see address above.

50 KEEPING KOSHER *Designer:* **Joan DesCombes**, CKD, Architectural Artworks Inc., 163 E. Morse Blvd., Winter Park, FL 32789; 407-644-1410. **Cabinetry,** SC 10 Cashmere laminate and 7007 MR Amber Maple on maple—SieMatic Corporation (M), 2 Greenwood Sq., 3331 Street Rd., Ste. 450, Bensalem, PA 19020; 800-765-5266. **Oven,** CT 230—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 800-735-4328. **Countertops,** Bisque—Corian (M); 800-426-7426. **Faucet**—Franke (M), 212 Church Rd., N. Wales, PA 19454; 800-626-5771. **Lighting,** 10-watt halogen spots—Hera Lighting, Inc. (M), 6659 Peachtree Industries Blvd., Ste. M, Norcross, GA 30092; 800-336-4372.

58 COUNTER FIT *Pages 58 and 59: From left to right:* **Backless Barstool,** #PB300, designed by Kipp Stewart, $499—Bradford Stewart & Company (T); 800-929-9952. **Lyra spider stool,** 26" h., $480—Gordon International (T), 200 Lexington Ave., New York 10016; 212-481-1530. **Viena Barstool,** PR 174, $300—Ikram & Ikram Inc. (R), 7248 Manse St., Forest Hills, NY 11375; 718-268-4216. **Spirale,** $190 (includes shipping)—Les Ateliers Lucifer (M); 514-272-9775. **Aldabhra Barstool,** by Dakota Jackson, $2,105—Dakota Jackson (T), 979 Third Ave., New York 10022; 212-838-9444. **Laced rawhide barstool,** rattan, #L0355, $862—McGuire (T); 800-662-4847. **Morpheus,** designed by Glendon Good, $650—Abraxas (T), 2000 Second St., Berkeley, CA 94710; 510-841-7767. **Meow stool,** designed by Krab Design, stainless steel, $500—O'vale (R), 2 Broad St., Red Bank, NJ 07701; 908-933-0437; Krab Design (M); 310-470-3597.

62 QUELLE CHANCE *Pages 62 to 69. Designer:* **Frédéric Méchiche**, Gallerie Frédéric Méchiche, 4 rue de Thorigny, Paris, France 75003; 011-33-1-42-78-78-28. *Living room:* **Square tables,** stone and hand-forged iron, from Kervlos collection; **console table,** stone and hand-forged iron, from Kervlos collection; **black and white striped club chairs,** custom-made, camelback sofa, maroon glacé silk velvet, custom-made; **vertical guilded Swedish mirrors,** 18th-c.; **French appliqué sconces,** iron with pearl crystals. *Dining area:* **Club chair,** maroon glacé silk velvet, custom-made; **two-tiered candelabras,** crystal-footed, 18th-c. Swedish; **faux marbleized columns,** 18th-c., Swedish. *Bedroom:* **Wool carpet,** custom design; **round occasional table,** iron and stone, hand-made; **halogen floor lamp,** hand-made iron in neoclassical style. All items are from Gallerie Frédéric Méchiche, see address above.

70 RUSTIC FUSION *Pages 70 to 77: Designer:* **John Funt,** 212-371-6353. *Living room:* **Sofa**—Van Maassen Interiors (R,T), E. Main St., Amenia, NY 12501; 914-373-8400. **Wing chair fabric,** Old World Linen Collection, lavender—Waverly (T), 939 Third Ave., New York 10022; 212-415-3900. **Wing chair slipcovers**—Custom Sewing & Decorating (R,T), Judy A. Percy, 7 Holley St., Lakeville, CT; 860-435-9397. *Dining area:* **Wing chair fabric,** William Morris, Willow Bough—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220.

78 HOUSE AS AUTOBIOGRAPHY *Pages 78 to 85: Thomas Jefferson's Monticello: A Photographic Portrait* can be ordered by calling 212-831-0248 or purchased at bookstores nationwide. Look for the documentary *Thomas Jefferson*, scheduled to air on Feb. 18 and 19 on your local PBS station.

86 LAND-LOVERS' DOMAIN *Pages 86 to 91: Architect:* **Robert Dripps and Lucia Phinney,** Box 60, Batesville, VA 22924; 804-823-4969. *Project architects:* **Nancy Chambers and David Puckett.** *Landscape architects:* Dripps and Phinney, see address above. *Interior designer:* Dripps and Phinney, see address above. *Contractor:* Ace Contracting Inc., 1120 E. Market St., Charlottesville, VA 22902; 804-293-6290. **House size:** 3,000 sq. ft. **Lot size:** 23 acres. *Structure type:* wood frame exterior materials, six inch clapboard. **Roof,** terne steel. *Interior materials:* **Windows**—Marvin Windows & Doors (M), Warroad, MN 56763; 800-346-5128. **Doors**—Scranton Morgan Distribution, King Stone Industrial Park, Reeves St., Dunmore, PA 18512. **Floors in house**—Buckingham Slate, 1 Main St., Arvonia, VA 23004; 804-581-1131. **Floors in Pavilion:** Quarter Sawn Oak. **Bird's-eye maple cabinets,** designed by architects—Cavanaugh Cabinets (M), 1329 E. High St., Charlottesville, VA 22902; 804-977-7100. **Stainless-steel cabinets**—Reginald Hatter Metal Fabricators (M), Stuart's Draft, VA. **Lighting** in living and dining rooms, halogen wall fixtures, designed by Rizzatto and Sarfatti, highly modified by Dripps—Luce Plan, Artemide Litech (R), 1980 New Hwy., Farmingdale, NY 11735; 516-694-9292. *Kitchen:* **Halogen lighting system,** designed by F.A. Porche, highly modified by Dripps—Artemide Litech, see address above. *Library:* **Floor lamp,** designed by Dripps, see address above. **Ceiling fixtures,** Holophane industrial lights, Manville—Ann-Morris Antiques (T), 239 E. 60 St., New York 10022; 212-755-3308. **Rotunda Wall fixtures**—Poulson Lighting (M), 3260 Meridian Parkway, Fort Lauderdale, FL 33331; 954-349-2525. **Woodstove**—Morso, Morso Jernstoberi (M), A/S Furvej 6 7900, Nykobing Mors Denmark. **Hardware** in library and exterior railings, designed by architects. **Door pulls,** machined and anodized aluminum and neoprene, designed by architects, see address above. *Kitchen appliances:* **Refrigerator,** Traulsen # URO 36 DT—Traulsen and Co. Inc. (M), 114-02 15 Ave., College Point, NY 11356; 212-562-1133. **Cooktop,** Thermador Professional GCT 4G—Thermador (M), 5119 District Boulevard, Los Angeles, CA 90040; 213-562-1133. **Range,** custom-made for architects. **Oven,** Dacor model #W305—Dacor (M), 950 S. Raymond Ave., Pasadena, CA 91109; 800-772-7778. **Dishwasher,** Bosch smu 4000—Robert Bosch (M), 2800 S. 25 Ave., Broadview, IL 60153; 708-865-5200. *Library:* **Table,** fabricated from Alberene Stone and sandblasted cadmium-plated steel, designed by architects, see address above. **Computer table,** designed by architects, see address above. **Computer stool,** designed by Otto Wagner; **chairs** designed by Le Corbusier; **Table,** designed by Ludwig Mies Van der Rohe. **Grand Confort chairs,** designed by Le Corbusier—Cassina (M), 200 McKay Rd., Huntington Sta., NY 11746; 516-423-4560. *Living Room:* **Transat chairs,** designed by Eileen Gray—Ecart International (M), Paris, France. *Dining Room:* **Table,** steel tube and glass, designed by architects, see address above. **Chairs,** designed by Ludwig Mies van der Rohe. **Screen,** aluminum and painted perforated steel, designed by architects, see address above.

(Continued on page 120)

CORRECTION

In our "Designer Shop" section on page 34 of the December issue, the floor lamp shown was incorrectly credited as the Virosa lamp. It is the Bruno Floor Lamp, and this and all other lamps pictured are by Donovan Designs. The Bruno Floor Lamp by Art Donovan is $1,500 and is part of a series chosen for the University of Maryland, Baltimore County (UMBC). For stores: 516-283-8175.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Rustic Fusion," page 70.

22 STYLE BEAT *Page 22:* **1. Glass vase,** 13¼" h., 11½" dia., $550—Salviati (M); for stores: 212-725-4361. **2. Pillows,** from $100—Theodore's (R), 2233 Wisconsin Ave. N.W., Washington, DC 20007; 202-333-2300. **3. Le Creuset casserole,** 5½-quart, $200—Sur La Table (R); for stores: 800-243-0852. **4. Camel back love seat,** #1802-61, 34" h., 62" w., 35" d., mahogany frame, $3,200—Hickory Chair (M); for stores: 704-328-1801. **5. Bull's-eye glass bowl,** 11" d., $135—Villeroy & Boch (M); for stores: 800-VILLEROY. **6. Vintage Chinese lacquered cabinet,** 65¾" h., 41½" w., 24½" d., $2,524—Palecek (M); for stores: 800-274-7730. **7. Dessert plate,** $80—Jean Louis Coquet (M); for stores: 800-993-2580. **8. Silk zoo toile**—J. Robert Scott (T); 800-322-4910. **9. Cast resin designs,** from $100—Martha Sturdy (M); for stores: 604-872-5205. **10. Kew ottoman,** Duo collection, 18" h., 36" dia., $1,350—Goodman Charlton (M); for stores: 310-538-6996.

Page 25: **1. Ram's horn,** reproduction of a 1920s Rateau design—Edward R. Butler (M,T), PO Box 272, Prince St. Sta., New York 10012; 212-925-3565. **2. Brass lever,** #250100030, $34—Kraft (R,T), 306 E. 61 St., New York 10021; 212-838-2214. **3. French twist,** #222060906, Bouvet, antiqued brass, $116—Gracious Home (R), 1217 Third Ave., New York 10021; 212-517-6300. **4. & 5. Curved brass handle,** #5109, antique or satin finish, $150/pr.; **brass handle,** #6189-6524, antique or satin finish, $120/pr.—Simon's Hardware & Bath (R,T), 421 Third Ave., New York 10016; 212-532-9220. **6. Bronze twig,** #2103, hand-forged, $145/ea.—Kraft, see address above. **7. Knob lever,** #A121.0, d-line, stainless steel—Norup/Clark (T), 212-752-3448. **8. Chrome lever,** Apriti by Philippe Starck, chrome-plated brass, $178/pr.—The Conran Shop (R), 81 Fulham Rd., London SW3 England; 011-44-171-589-7401. **9. Arc lever,** #A113.0, d-line, stainless steel—Norup/Clark, see address above. **10. Ridged lever,** #H33RR, chrome, $226/pr.—Gracious Home, see address above. **11. Wave lever,** #1166, stainless steel—Edward R. Butler, see address above. **12. Gothic French lever,** antiqued brass, $325/ea.—P.E. Guerin (R), 23 Jane St., New York 10014; to order: 212-243-5270. **13. Amber resin lever,** #DKP01A, $81—Gracious Home, see address above. **14. Glass tip lever,** Gemma, nickel-plated brass, $184/pr.—The Conran Shop, see address above.

50 KEEPING KOSHER *Designer:* **Joan DesCombes,** CKD, Architectural Artworks Inc., 163 E. Morse Blvd., Winter Park, FL 32789; 407-644-1410. **Cabinetry,** SC 10 Cashmere laminate and 7007 MR Amber Maple on maple—SieMatic Corporation (M), 2 Greenwood Sq., 3331 Street Rd., Ste. 450, Bensalem, PA 19020; 800-765-5266. **Oven,** CT 230—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 800-735-4328. **Countertops,** Bisque—Corian (M); 800-426-7426. **Faucet**—Franke (M), 212 Church Rd., N. Wales, PA 19454; 800-626-5771. **Lighting,** 10-watt halogen spots—Hera Lighting, Inc. (M), 6659 Peachtree Industries Blvd., Ste. M, Norcross, GA 30092; 800-336-4372.

58 COUNTER FIT *Pages 58 and 59: From left to right:* **Backless Barstool,** #PB300, designed by Kipp Stewart, $499—Bradford Stewart & Company (T); 800-929-9952. **Lyra spider stool,** 26" h., $480—Gordon International (T), 200 Lexington Ave., New York 10016; 212-481-1530. **Viena Barstool,** PR 174, $300—Ikram & Ikram Inc. (R), 7248 Manse St., Forest Hills, NY 11375; 718-268-4216. **Spirale,** $190 (includes shipping)—Les Ateliers Lucifer (M); 514-272-9775. **Aldabhra Barstool,** by Dakota Jackson, $2,105—Dakota Jackson (T), 979 Third Ave., New York 10022; 212-838-9444. **Laced rawhide barstool,** rattan, #L0355, $862—McGuire (T); 800-662-4847. **Morpheus,** designed by Glendon Good, $650—Abraxas (T), 2000 Second St., Berkeley, CA 94710; 510-841-7767. **Meow stool,** designed by Krab Design, stainless steel, $500—O'vale (R), 2 Broad St., Red Bank, NJ 07701; 908-933-0437; Krab Design (M); 310-470-3597.

62 QUELLE CHANCE *Pages 62 to 69: Designer:* **Frédéric Méchiche,** Gallerie Frédéric Méchiche, 4 rue de Thorigny, Paris, France 75003; 011-33-1-42-78-78-28. *Living room:* **Square tables,** stone and hand-forged iron, from Kerylos collection; **console table,** stone and hand-forged iron, from Kerylos collection; **black and white striped club chairs,** custom-made; **camelback sofa,** maroon glacé silk velvet, custom-made; **vertical guilded Swedish mirrors,** 18th-c.; **French appliqué sconces,** iron with pearl crystals. *Dining area:* **Club chair,** maroon glacé silk velvet, custom-made; **two-tiered candelabras,** crystal-footed, 18th-c. Swedish; **faux marbleized columns,** 18th-c., Swedish. *Bedroom:* **Wool carpet,** custom design; **round occasional table,** iron and stone, hand-made; **halogen floor lamp,** hand-made iron in neoclassical style. All items are from Gallerie Frédéric Méchiche, see address above.

70 RUSTIC FUSION *Pages 70 to 77: Designer:* **John Funt,** 212-371-6353. *Living room:* **Sofa**—Van Maassen Interiors (R,T), E. Main St., Amenia, NY 12501; 914-373-8400. **Wing chair fabric,** Old World Linen Collection, lavender—Waverly (T), 939 Third Ave., New York 10022; 212-415-3900. **Wing chair slipcovers**—Custom Sewing & Decorating (R,T), Judy A. Percy, 7 Holley St., Lakeville, CT; 860-435-9397. *Dining area:* **Wing chair fabric,** William Morris, Willow Bough—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220.

78 HOUSE AS AUTOBIOGRAPHY *Pages 78 to 85: Thomas Jefferson's Monticello: A Photographic Portrait* can be ordered by calling 212-831-0248 or purchased at bookstores nationwide. Look for the documentary *Thomas Jefferson*, scheduled to air on Feb. 18 and 19 on your local PBS station.

86 LAND-LOVERS' DOMAIN *Pages 86 to 91: Architect:* **Robert Dripps and Lucia Phinney,** Box 60, Batesville, VA 22924; 804-823-4969. *Project architects:* **Nancy Chambers and David Puckett.** *Landscape architects:* Dripps and Phinney, see address above. *Interior designer:* Dripps and Phinney, see address above. *Contractor:* Ace Contracting Inc., 1120 E. Market St., Charlottesville, VA 22902; 804-293-6290. **House size:** 3,000 sq. ft. **Lot size:** 23 acres. *Structure type:* wood frame exterior materials, six inch clapboard. **Roof,** terne steel. *Interior materials:* **Windows**—Marvin Windows & Doors (M), Warroad, MN 56763; 800-346-5128. **Doors**—Scranton Morgan Distribution, King Stone Industrial Park, Reeves St., Dunmore, PA 18512. **Floors in house**—Buckingham Slate, 1 Main St., Arvonia, VA 23004; 804-581-1131. **Floors in Pavilion:** Quarter Sawn Oak. **Bird's-eye maple cabinets,** designed by architects—Cavanaugh Cabinets (M), 1329 E. High St., Charlottesville, VA 22902; 804-977-7100. **Stainless-steel cabinets**—Reginald Hatter Metal Fabricators (M), Stuart's Draft, VA. **Lighting** in living and dining rooms, halogen wall fixtures, designed by Rizzatto and Sarfatti, highly modified by Dripps—Luce Plan, Artemide Litech (R), 1980 New Hwy., Farmingdale, NY 11735; 516-694-9292. *Kitchen:* **Halogen lighting system,** designed by F.A. Porche, highly modified by Dripps—Artemide Litech, see address above. *Library:* **Floor lamp,** designed by Dripps, see address above. **Ceiling fixtures,** Holophane industrial lights, Manville—Ann-Morris Antiques (T), 239 E. 60 St., New York 10022; 212-755-3308. **Rotunda Wall fixtures**—Poulson Lighting (M), 3260 Meridian Parkway, Fort Lauderdale, FL 33331; 954-349-2525. **Woodstove**—Morso, Morso Jernstoberi (M), A/S Furvej 6 7900, Nykobing Mors Denmark. **Hardware** in library and exterior railings, designed by architects. **Door pulls,** machined and anodized aluminum and neoprene, designed by architects, see address above. *Kitchen appliances:* **Refrigerator,** Traulsen # URO 36 DT—Traulsen and Co. Inc. (M), 114-02 15 Ave., College Point, NY 11356; 212-562-1133. **Cooktop,** Thermador Professional GCT 4G—Thermador (M), 5119 District Boulevard, Los Angeles, CA 90040; 213-562-1133. **Range,** custom-made for architects. **Oven,** Dacor model #W305—Dacor (M), 950 S. Raymond Ave., Pasadena, CA 91109; 800-772-7778. **Dishwasher,** Bosch smu 4000—Robert Bosch (M), 2800 S. 25 Ave., Broadview, IL 60153; 708-865-5200. Library: **Table,** fabricated from Alberene Stone and sandblasted cadmium-plated steel, designed by architects, see address above. **Computer table,** designed by architects, see address above. **Computer stool,** designed by Otto Wagner; **chairs** designed by Le Corbusier; **Table,** designed by Ludwig Mies Van der Rohe. **Grand Confort chairs,** designed by Le Corbusier—Cassina (M), 200 McKay Rd., Huntington Sta., NY 11746; 516-423-4560. *Living Room:* **Transat chairs,** designed by Eileen Gray—Ecart International (M), Paris, France. *Dining Room:* **Table,** steel tube and glass, designed by architects, see address above. **Chairs,** designed by Ludwig Mies van der Rohe. **Screen,** aluminum and painted perforated steel, designed by architects, see address above. *(Continued on page 120)*

CORRECTION

In our "Designer Shop" section on page 34 of the December issue, the floor lamp shown was incorrectly credited as the Virosa lamp. It is the Bruno Floor Lamp, and this and all other lamps pictured are by Donovan Designs. The Bruno Floor Lamp by Art Donovan is $1,500 and is part of a series chosen for the University of Maryland, Baltimore County (UMBC). For stores: 516-283-8175.

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Continued from page 116

Desk; console, machined aluminum and granite, designed by architects, see address above.

92 ARTFULLY TROPICAL *Pages 92 to 97. Artist:* **Debra Yates;** 305-666-6180. *Landscape architect:* Raymond Jungles, 7520 S.W. 57 Ave., Ste. K, Miami, FL 33143; 305-666-6180.

96 TODAY'S KITCHENS *Pages 98 and 99. Architect:* **Bill Petrone,** Sidnam/Petrone Architects, 136 W. 21 St., 6 Fl., New York 10011; 212-366-5500. **Sink**—Elkay (M); 630-574-8484. **Stove top,** #SGCV36GK, brushed chrome—Thermador (M); 800-656-9226. **Steel teakettle,** $125—T Salon (R), 11 E. 20 St., New York 10003; 212-358-0506 or 888-NYC-TEAS. **Oven,** #CT23OS, stainless steel—Thermador, see address above. **Reverse nesting bowls,** $150/set of 3; **goblets,** $45/ea.—Worx Design Studio (M), 251 W. 19 St., #2A, New York 10011; 212-741-5266. **1950s Scandinavian vases,** from $300; **George Nelson rosewood clock,** $600—Lin Weinberg Gallery (R), 81 Wooster St., New York 10012; 212-219-3022. **Terra-cotta dinner plates,** $68/ea.; **glaze dinner plates,** $50/ea.—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Dishwasher,** #KUDS22OB—KitchenAid (M); 800-422-1230. **Glass bowl,** #F0423, $185—Simon Pearce (R), 120 Wooster St., New York 10012; 212-334-2393. **Chrome KitchenAid mixer,** #943027, $419—Williams-Sonoma (R,MO), 580 Broadway, New York 10012; 212-343-7330 or 888-779-5173.

Pages 100 and 101. Designer: **Amanda Halstead of Halstead Designs New York, Inc.,** 525 E. 72 St., #47A, New York 10021; 212-879-1090. **Cabinetry,** SieMatic gray laminate 2002G; **maple laminate countertop; cabinetry handles and utensil rods,** chrome #710—SieMatic Corporation (M), 150 E. 58 St., New York 10022; 212-593-4915. **Stainless-steel countertop and backsplash**—Brandt Airflex (M), 937 Conklin St., E. Farmingdale, NY 11735; 516-752-1234. **Oven,** Gaggenau EB 876-600G; **cooktop,** Gaggenau KG223-814; **microwave,** General Electric JVM 140K; **dishwasher,** Miele G590 with stainless-steel controls—Elgot (R), 937 Lexington Ave., New York 10021; 212-870-1200. **Main sink,** Elkay ILFGR-5422-R-4, stainless steel; **faucet,** Epicure K6996 PC; **Bar sink,** Gemini Bar R153/08/BS; **Bar sink faucet,** Franke FF800—Sheldon Malc at Davis & Warshow (T), 150 E. 58 St., New York 10155; 212-688-5990. **Floor tiles,** Chambord Rosal stained numerous times—Foro Marble Co. Inc. (M), 979 Third Ave., New York 10022; 212-752-2677. **Blinds,** Levolor, supplied and installed by—Marcel at MDP Reality (R), 91 Main St., Dobbs Ferry, NY 10522; 914-693-9044. **Fruit bowl/colander; stainless-steel bowl, mugs, cherrywood peppermill,** all by Michael Graves; **small kitchen basket; egg cup; sugar/creamer set; coffee maker**—Alessi at the Markuse Corporation (R), 10 Wheeling Ave., Woburn, MA 01801; 617-932-9444.

Page 102. Designer: **Charles Morris Mount,** 300 W. 108 St., New York 10025; 212-864-2937. **Cabinetry**—Benzenberg Cabinets Corp. (R,T,), 1061 Main St., Peekskill, NY 10566; 914-739-0581. **Flooring, countertops, and laminate**—Formica Corp. (M); 513-786-3400. **Sinks and faucets**—Franke Kitchen Systems Division (M); 800-626-5771. **Dishwasher**—Asko Inc. (M); 800-367-2444. **Glass tiles**—Architectural Glass Inc. (M); 914-831-3116.

Page 103. Designer: **Agnes Bourne,** 2 Henry Adams St., Ste. 220, San Francisco, CA 94103; 415-626-6883. **Custom kitchen cabinetry,** Max Leiber—Agnes Bourne, see address above. **Custom yellow ash cabinetry**—Cabinet Works (R), 2645 Magnolia St., Oakland, CA 94607; 510-835-2120. **Wall finishes; hand-painted fabrics for daybed**—Shelley Masters (R), 3998 Caesar Chavez St., San Francisco, CA 94131; 415-695-7844. **Granite counters and backsplash**—Fox Marble and Granite (R,T), 1400 Minnesota St., San Francisco, CA 94107; 415-647-5160. **Custom maple daybed**—Ted Boerner furniture through Agnes Bourne, Inc., see address above. **Wall sculpture,** steel and paint, by Julian Opie. **Dining table,** cast cement legs with stainless steel and sand-blasted glass, by Michael Heltzer—Randolph and Hein (T), 101 Henry Adams St., Ste. 101-133, San Francisco, CA 94103; 415-864-3550. **Aluminum dining chairs** by Emeco—Agnes Bourne, Inc., see address above.

Pages 104 and 105. Design architect: **Safdie Rabines Architects,** 1101 Washington Pl., San Diego, CA 92103; 619-297-6153. *Administrative architect:* Ogawa Depardon, New York; 212-627-7390. **Wood cabinets,** Avodire wood—Certainly Wood (M), 11753 Big Tree Rd., E. Aurora, NY 14052; 716-655-0206. **Island countertop and backsplash tiles,** Syndacrete—Syndesis Inc. (R), 2908 Colorado Ave., Santa Monica CA 90404; 310-829-9932. **Island sink**—Franke Inc. (M); 800-626-5771. **Cook top**—Russell Range Inc. (M); 800-878-7877. **Dishwashers**—Bosch Corp. (M); 800-944-2904. **Cabinet pulls**—Hafele (M); 800-334-1873. **Stools**—Workbench (R), 470 Park Ave. So., New York 10016; 212-481-5454. **Wood table**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Black wood trays,** $200/ea.—Calvin Klein Home (M); 800-294-7978. **Japanese prints; boat basket,** $1,000—Ronin Gallery (R), 605 Madison Ave., New York 10022; 212-688-0188. **Teakettle,** Revere Pro Line teakettle—Corning Inc. (M); 800-999-3436. **All Japanese artifacts**—Sara (R), 952 Lexington Ave., New York 10021; 212-772-3243. Things Japanese (R), 27 E. 60 St., New York 10022; 212-371-4661. Takashimaya New York Inc. (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Iron teapots; white teapot and cup**—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785.

Pages 106 and 107. Architect: **F. John Richards,** 178 Corte Madera, Portola Valley, CA 94028; 415-851-0663. **Cabinet design**—Fu-Tung Cheng Design, 2808 San Pablo Ave., Berkeley CA 94702; 510-849-3272. *General contractor:* William S. Rehlich, 3 Tynan Way, Portola Valley, CA 94028; 415-368-0716. **Cabinet maker**—William Guba and Ross Craig, 2534 Magnolia St., Ste. #B, Oakland, CA 94607; 510-832-2822. **Low-voltage lighting**—Gage Cachois, 2200 Adeline St., Ste. 120A, Oakland; CA 94607; 510-405-1543. **Stainless-steel counter**—Andrus Sheet Metal (M), 300 S. Second St., Richmond, CA 94804; 510-232-8687. **Concrete counter**—Cheng Design, see address above. **Stove**—Russell Range (M); 800-878-7877. **Dishwasher**—Whirlpool (M); 800-253-1301. **Oven; microwave; disposal**—G.E. (M); 800-626-2000. **Refrigerator**—Sub-Zero (M); 800-222-7820. **Hood**—Fu-Tung Cheng Design, see address above. **Vent**—Thermador (M); 800-735-4328. **Faucet**—Grohe (M); 630-582-7711. **Woven wood oval stacking baskets,** #6491-07, antiqued; **bamboo trug market basket** #4248-07—Palecek (M), PO Box 225, Richmond, CA 94808-0225; 800-274-7730.

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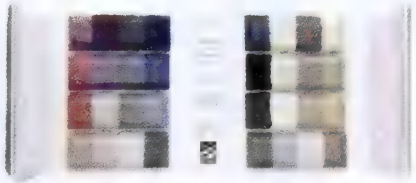

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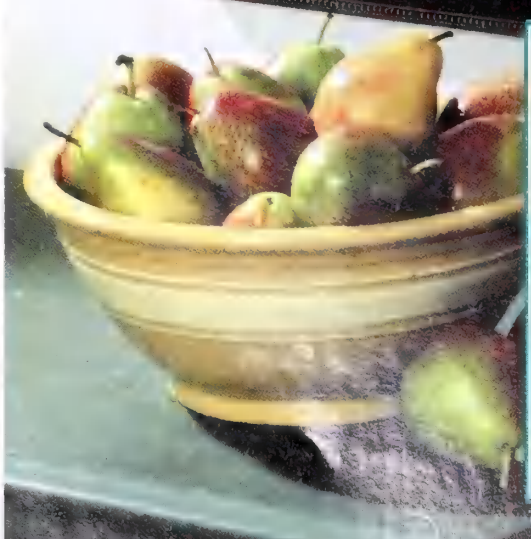

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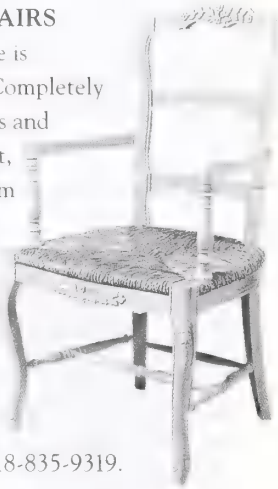

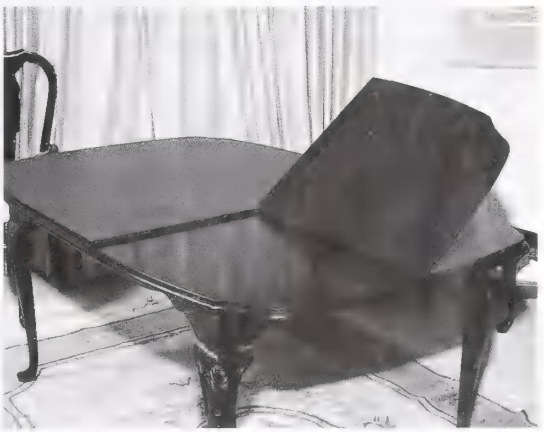

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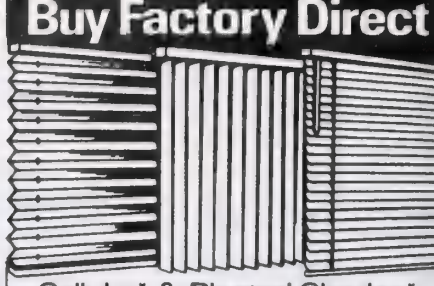

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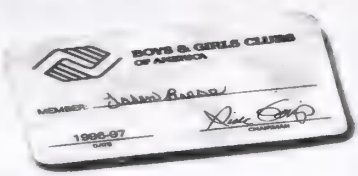

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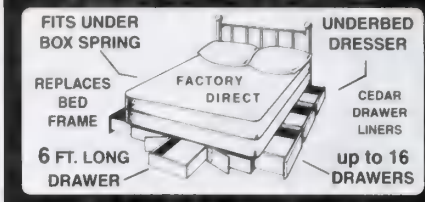

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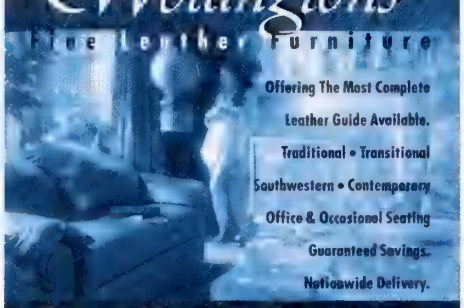

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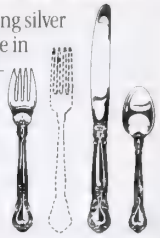

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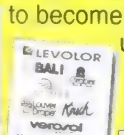

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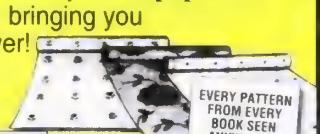

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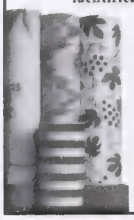

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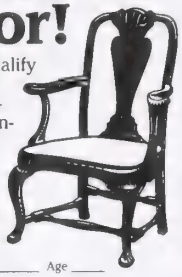

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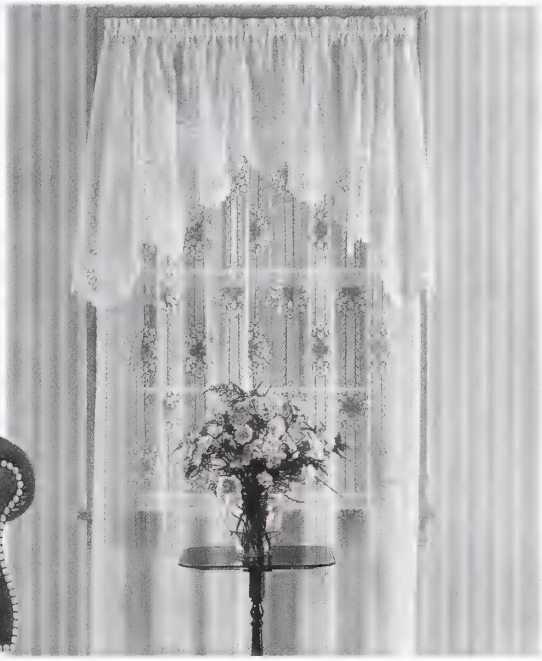

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THE LIVING PAST

On a fascinating trip to the Far East, I saw the traditional meet and merge into the modern

By Margaret Kennedy

In Manila recently, I was lucky to be one of the first visitors to a glorious new exhibition of precolonial Philippine gold. Excavated from sites around the country within the last twenty years, the gleaming necklaces, bracelets, rings, and belts all dated from before the 16th century, some as early as the 10th. In the starkly simple glass cases of an elegantly minimalist installation, the jewels starred. There were chunky gold cuffs that could have come off Donna Karan's runway, round stones in rings beautiful in their handworked honesty, and belts intricately woven into the finest gold mesh—predecessors by nine centuries of currently chic Chanel belts. Even though I have long realized that the best design is timeless, it is exhilarating to be surprised by such stunning reminders.

I was in the Philippines to talk about design. Editors from top home magazines in America, France, England, Italy, and Japan had been invited to the Asia-Pacific International Trade Fair to give slide presentations on trends. The goal was to familiarize designers, manufacturers, exporters, and students with the tastes of the global market to help them formulate products. Essentially, my message was that if we look at the past with fresh eyes, it will continue to supply us with new ideas. I used diverse examples: Palladio in 1590 applying the proportions of ancient Greece and Rome to his own "modern" architecture; a chair painted on a 400 B.C. Greek vase inspiring 18th-century Regency designs, as well as the 1950s klismos chair by Robsjohn-Gibbings and contemporary sleek molded plywood versions by Donghia. But an exhibit at the fair itself supplied the best example. Reinterpreting the traditional Japanese teahouse, architect Shigeru Uchida created three square, boxlike structures out of thin woven bamboo. Two were inventive variations on the crosshatch pattern, another had an airily erratic diagonal weave. With his imaginative perspective, Uchida propelled the ancient teahouse into the 21st century.

American architect Michael Graves, who has designed one of the 35 skyscrapers being built in Manila next year, arrived from the U.S. at 5 A.M. and spoke at 9:30 that morning before jet lag could strike. Graves reinforced the idea that the past is simply a starting point—he transforms the essence of the old into brave new forms for teapots as well as buildings.

At the fair there were examples of superb craftsmanship in the traditional art of weaving—from wicker or leather furniture to the finest *piña* (fiber from the pineapple plant) combined with silk into a gossamer fabric. I bought two *piña* scarves, which I will treasure for their ethereal crunch. *Abaca*, a material handwoven from banana-leaf fibers (think strawlike linen), is another Philippine specialty, and I found stylish *abaca* pillows with coconut bead trim to add to my trove.

Visiting an antiques show, I was charmed by turn-of-the-century colonial Philippine furniture. Mahogany chests and sideboards based on classic European or American designs were chunkier in scale, yet delicately embellished with local mother-of-pearl inlay. Tables with hefty pedestals nudged récamiers with breezy cane seats; fanciful carvings graced four-poster beds. The pieces had joyous presence. To see such furniture in a family setting I went to Casa Manila, a romantic colonial house museum where the atmosphere suggested siestas; I could imagine women fanning a fretful child. I could also imagine what character even one of these colonial pieces would add to a contemporary room.

The refrains of my trip came together for me one night at a concert. In the handsome parish church at Las Piñas is a unique bamboo organ built by a Spanish missionary in the early 1800s and restored in the 1970s. We sat on hand-carved wooden benches under stone vaults listening to reedy crescendos of Mozart, Handel, and Bach augmented by violins, trumpets, and the sweet voices of the Las Piñas boys choir. Garlands of greenery and white *sampaguita*, the Philippines national flower, scented the air with jasmine. Soft rain outside the open doors cooled the tropical humidity. After the concert, the winner of the fair's chair design competition was announced. First prize went to my favorite—a simple side chair on sinuous wooden legs, with back and seat woven in a flat, intricate herringbone. The design used native craftsmanship in a modern way. We floated into the adjoining room for a dinner of traditional Philippine delicacies. It was a feast for all the senses, and once again the past was enriching the present. ■

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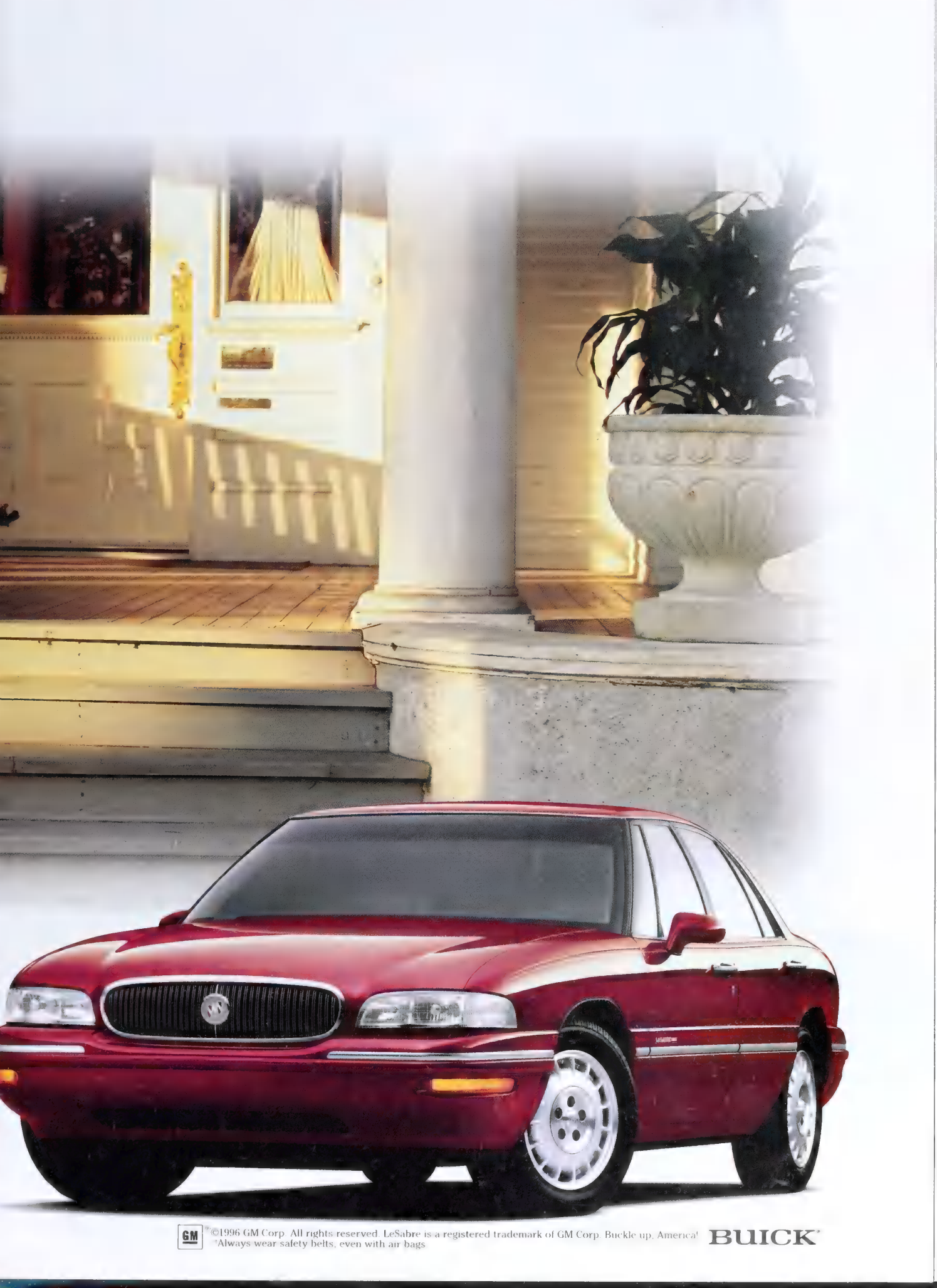

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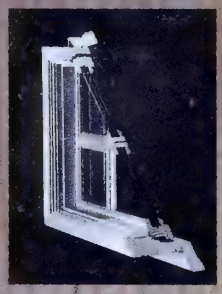

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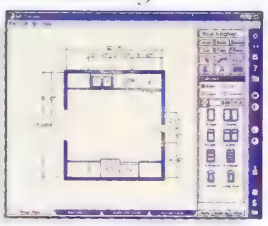

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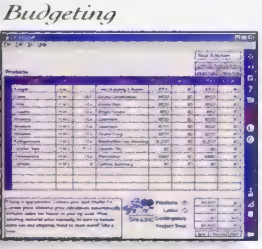

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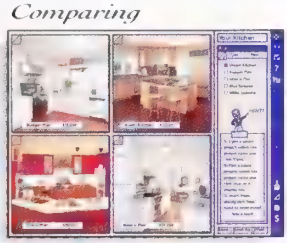

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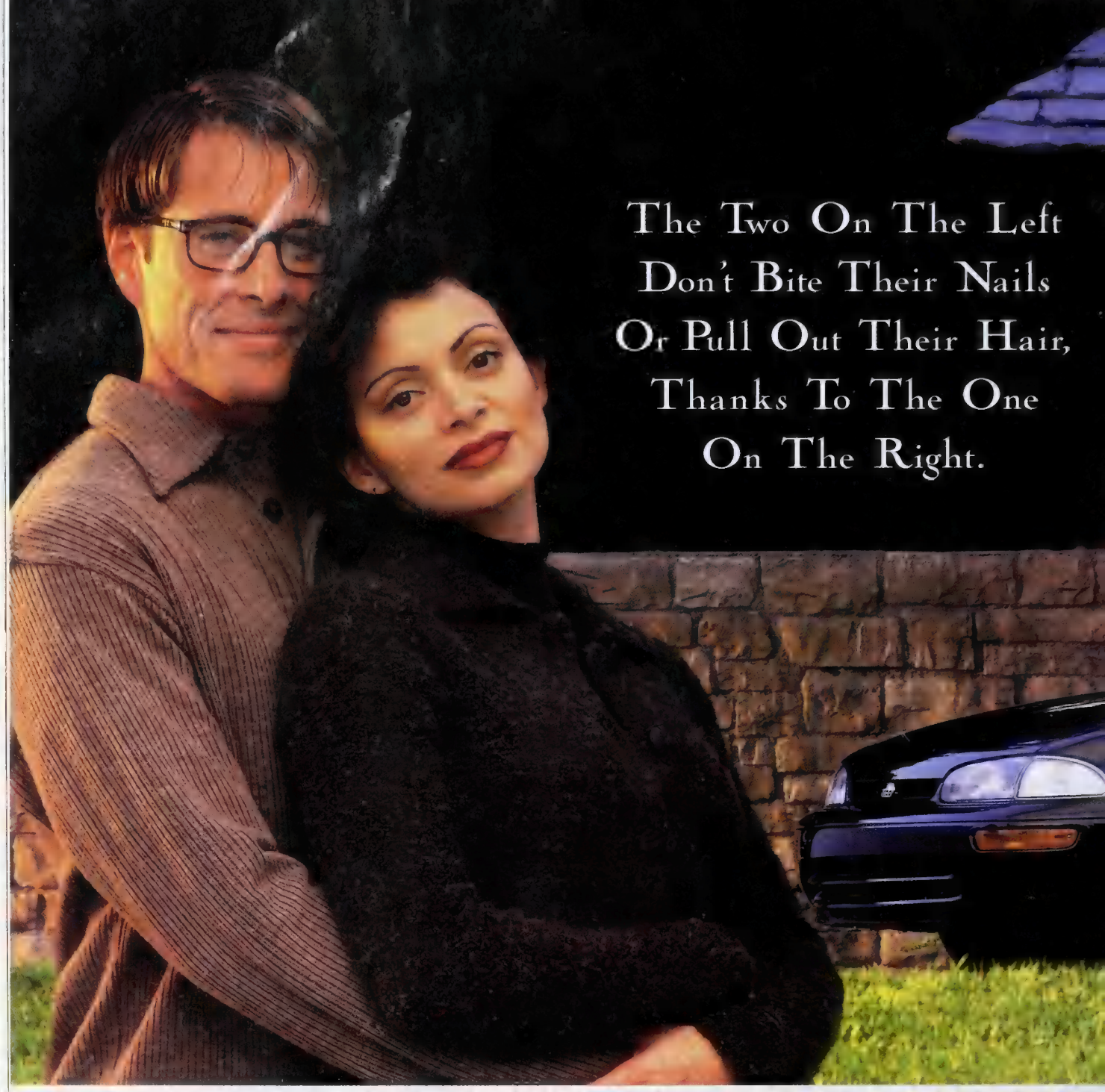

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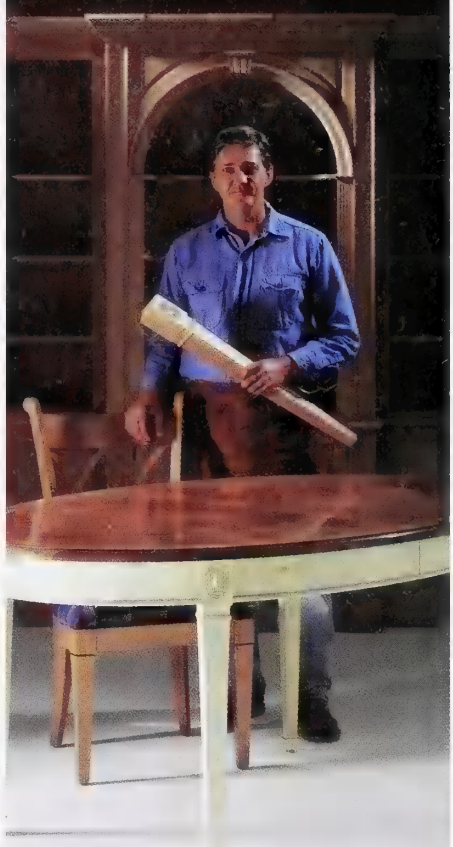

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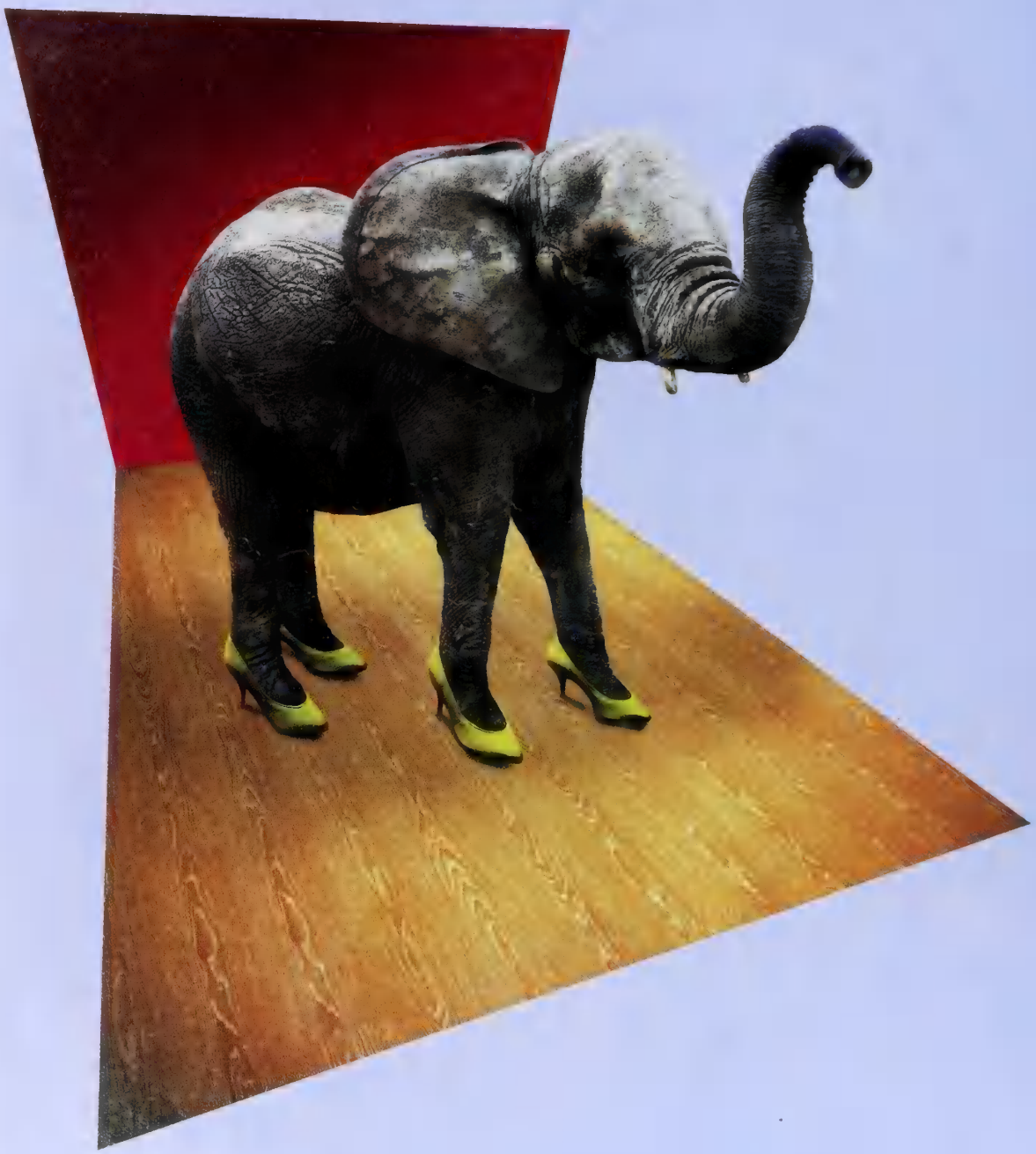

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THE HOUSE I MEAN TO HAUNT

By Elaine Greene

When we were courting after the Second World War, my future husband and I visited a small village named in *Moby Dick*. It was less than a hundred miles from my apartment house in Queens, so we borrowed my father's car for a day's outing in early spring.

I still remember my first impression of the clean light and the tarry smell of the wharf. The onetime whaling port was quiet, beautiful, run down, and agreeably foreign to New York City natives, possessing the otherworldly quality of the period houses and rooms at the Brooklyn Museum, where I was taken every year in elementary school, becoming permanently addicted to old places.

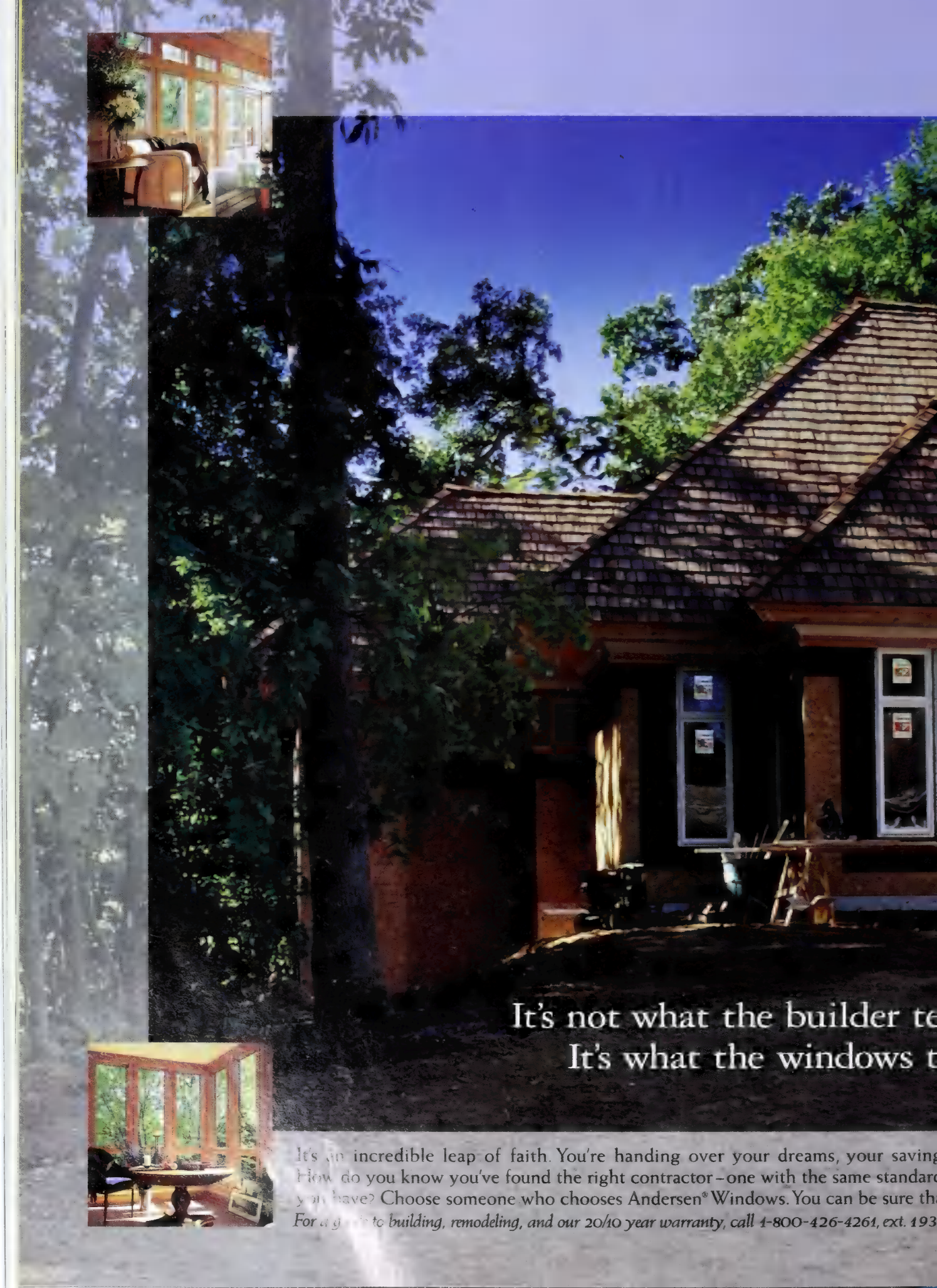
Twelve years later, we lived there.

One of the hundred little dreams that made up our one big dream—a house in the country—was to grow our own herbs. The first summer we planted common thyme and it did so well there was enough to dry for the winter. On an October morning I made up three nice bundles of thyme, tied them with butchers string, and went with a hammer and three long nails to the small, low attic over the kitchen. I decided to hang the herbs halfway along a rafter where the sun from the gable window would shine through the thin branches and tiny leaves: good for drying, pretty to look at. Kneeling down with my hammer, I saw to my amazement there already were three nails in that place—three handmade cut nails waiting, who knew how long, to give me a shiver and tell me I am not the first in this attic with this idea.

Some people like newness, are proud of being the first, but being *not* the first to hang something from that rafter was happiness to me. My husband and I chose an old house for the warmth and comfort of being part of a human chain. We climb stair treads worn by other owners' shoes and discover evidence there once was a room off the kitchen exactly where we thought of adding one. What was its use? When was it demolished? Why? These mysteries are somehow as satisfying as the recoverable history.

When we opened a wall to put in a window, we found a family roster of the people who built the house firmly penciled on the inner side of a vertical siding plank with the date January 1, 1870. Before we closed the wall we left our own signatures and dates for future owners we will never meet.

* * *



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The house sits so sweetly on the land behind its white picket fence and pair of American holly trees, a saltwater cove beside it, that it makes passersby smile—I see them when I am working in the front yard

It was a cold April day when we first saw this place, after eleven years of renting vacation cottages in the vicinity. We were city dwellers with two small sons and a guilty fifties notion that we should be bringing them up in the suburbs, but one day of house hunting in Connecticut and another in New Jersey pitched us into such depressions that we decided on a double life with weekends and summers in a country town.

We had driven out to see something the real estate agent told us was "in the village and on the water," our difficult but firm requirement. The small bungalow had no age or distinction, and when I turned the doorknob to go inside I disturbed a wasp that stung my finger: a message.

But fate gave us a flat tire in front of that bungalow. Across the street from it stood an appealing shingled house that is kin to thousands of other farm and village houses on Long Island, and to millions in the United States: two stories high with a gabled attic facing the street, three windows wide with the front door to the side. Many of these houses are extended by one or two wings; this had a single wing set back about eight feet with an overshot roof above its small porch. The house sits so sweetly on the land behind its white picket fence and pair of American holly trees, a saltwater cove beside it, that it makes passersby smile—I see them when I am working in the front yard.

While my husband was changing the tire I stood in the street hugging myself to keep warm. A white-haired woman was sitting in the kitchen window in the little wing, stirring cake batter in a big brown bowl. She took pity on me and called me in. The moment I entered the house, I felt as though I had already lived there. It felt like my house (a feeling we have learned is not unique; over the decades, at least once a year, someone leaves a note under our door expressing their infatuation and begging us to sell to them).

"Are you interested in the E___ house?" asked my hostess, motioning across the street.

"No, we want one like yours," I answered.

"We looked at it ourselves because I had a heart attack this winter and we need to live on one floor, but it's not big enough," she said.

There it was: an accidental meeting, a casual conversation, and my life changed forever. In June, when we moved to a summer rental a few streets away, I brought my little boys over to meet the couple (he was a retired carpenter), and from time to time—taking care not to annoy them—the four of us dropped by. We asked them to tell us if they found their one-story house.

The carpenter's wife called one day in July to ask us over to see an especially beautiful sunset. Then in August she called and said, "Tell your husband to come see my husband," and we were offered the property. No one else got a look; local agents were seething, we later learned.

We have always thought it was our boys who stole the hearts of the childless couple. It is a privilege to be able to choose your successors in a beloved house, one we will not have. When we leave it to our sons, will one of them want it? The elder has his own weekend house five miles away; the younger lives in California. I may have to haunt it to keep the next owners in line. Although we have taken the liberty of adding a small one-story wing, there is some tampering I will not allow.

I had a lifetime feeling about this place from the start. When the owners took us upstairs the day they offered to sell and we came to the room my husband and I chose for our own—not the largest but the one with the most windows looking out on the cove, the best water reflections on the ceiling—I remember saying to myself, "What a nice room to die in." It seemed such a bizarre and morbid thought for a healthy woman of thirty that I never mentioned it to anyone, but now I think it was simply a promise of fidelity.

We didn't just acquire a set of rooms on a piece of land; we acquired a hundred years' worth of other people's artifacts. The old couple left us three packed outbuildings—a chicken house turned carpentry shop, and two garages, all adjoining. The star piece in the workshop is a black walnut tool chest two feet high and three feet wide. When you lift the lid, you see that half the inner space is made up of a tier of shallow drawers with white porcelain knobs. The open half of the space contains a big collection of maple molding planes. Elsewhere in the shop are huge antique wooden clamps, wooden nail kegs, broadaxes, oil lamp brackets, a two-man cross-cut saw. Enough planks, two-by-fours, and moldings were stacked in the rafters to supply my amateur-carpenter husband for three or four years without his having to visit a lumberyard.

Among the garden tools in the garages were a thatching rake, hay and manure pitchforks, a seeder, an assortment of cultivators and hoes; also a device to mount steel-rim automobile tires, a coal scuttle, several sets of oars, a bee smoker, a Little Princess glass washboard, carding paddles, and a hackle for breaking flax. In the house we were left a Boston rocker, a brassbound camphorwood chest from the China trade, and a Hoosier kitchen cabinet.

Many of these things we use; all of them we keep and safeguard. They are our museum, handed down to us, the temporary curators. Another new owner on seeing all this stuff might have had a yard sale or called in a country auctioneer, but it is our strong feeling that these objects belong to the house as much as—actually more than—we do. A friend says we have the only kitchen in the town that has not been >

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This is a funny door. It used to like to open itself. I decided it could be a ghost at work—I knew leaving doors open was a popular ghostly prank. I was convinced it was a woman, and I decided to do something about it

remodeled, but we will never change it. Although a more efficient work arrangement would be easier for us, I couldn't part with the Hoosier cabinet or the huge cast-iron Glenwood stove that once burned wood or coal.

After more than thirty years in the house we are still discovering significant objects. When my husband ran some wiring in the attic three years ago, he discovered between the floorboards a perfect inch-big, heart-shaped brass lock with its tiny key attached by a twisted wire; we knew it was English and Victorian by the coronet and VR engraved on it. In a cellar crawl space last year we found a tissue-wrapped roll of a late-19th-century floral wallpaper border, hand-painted and now very fragile.

We spent our first night in the house before we owned it. Our summer lease had ended, the sellers had moved before the closing, and they offered us the keys and their blessing. Our first supper has become a family legend.

The four of us were sitting at an old round dropleaf table made of walnut with sturdy turned legs on casters. We had spotted it in the cellar—crowded with pickle jars, its dulled surface covered by white rings. Surprised that we wanted it, the couple sold us the table for ten dollars and, eventually refinished by my husband, it is still where we eat, read the paper, drink coffee, and visit with friends who may drop in for an hour and never leave the kitchen. (This is a kitchen-door town). There are tables just like it all over the Northeast and probably farther afield.

I had just served the lamb chops and baked potatoes that first night when I noticed that a corner of the washable, canvas-backed wallpaper was loose. My husband and I did not care for that paper. The background was a pinkish gray and on it were green pine trees, red roosters, and red-and-green rural mailboxes in odd proportions, the roosters larger than the trees.

I picked at the corner and found that I could easily rip the whole sheet off. The ripping made a satisfying sound. I picked another corner loose and our six-year-old jumped up to help. I don't remember that anyone spoke. While my husband watched, finished his dinner and poured himself another beer, and our two-year-old sat wide-eyed in his high chair, my older boy and I stripped those walls clean in about 45 minutes of feverish work. The floor was knee-deep in the heavy, heaped-up material over which my son and I looked at each other with triumphant eyes.

Later that night I asked my husband why he hadn't tried to stop me. "I wouldn't think of it," was his answer. "You were possessed."

Our kitchen has three windows and six doorways, leaving meager space for storage. The handsome four-panel outside door has a brass box lock and a texture to its old paint finish that speaks to every amateur photographer who sees it. This is a funny door. For years it used to like to open itself. We would sometimes arrive for the weekend and find it wide open; neighbors or the village police would tell us they had closed it for us. I decided it could be a ghost at work—I knew that leaving doors open was a popular ghostly prank. Maybe it was the person who hung things on rafters. I was convinced it was a woman. I did not share this theory within my super-rational family circle, sparing myself the inevitable "Oh, Mom."

I did decide to do something about it, though. One Sunday evening when we were leaving for the city I made sure to be the last one out and gave whatever hovered in the kitchen a stern talking to. "I know you hang around this house because you love it," I said, "and you are certainly welcome to stay, but surely you don't want to cause any harm here, so you have *got* to stop opening the door after we leave. Please?" Then I said thank you and closed the door. It hasn't been found open again.

Unfortunately this would prove nothing to most people because at the same time I spoke to the ghost we began to test the closure with a good hard push. In the Long Island dampness, a swollen door can appear to be closed, then later shrink and blow open. But I believe it was my little scolding that solved the problem.

Although we do some gardening—a 20-by-20-foot vegetable plot, a small perennial bed, a few new trees—it is the cove, our extended backyard, that we treasure most. The volume of empty air above the water *where no one can ever build* offers more light and sparkle and spatial freedom than an empty field would. It is an old habit to open the bedroom curtains and scan the waterfront in the morning, but it gives me a flash of gratitude every time.

By now we know the cove the way you know a longtime spouse. We have looked at it in every kind of light and weather and season: fog so dense we can't see the water, calms that make the surface a perfect mirror, storms that whip up whitecaps and even breakers. We learned that in the famous hurricane of 1938, which struck at high tide, a great bite was taken out of the bank our house stands on. Our predecessor said there had been a grassy terrace with lawn furniture—all gone in one surge. Roses from that terrace still bloom in the weedy, brambly tangle on the scooped-out bank—'American Pillar' is one I have identified.

If the winter is cold the cove freezes over, and if the ice is solid enough, some of the local men venture out toward the center and chop open a few holes. With tridentlike forks at the end of long poles, they poke for eels lying dormant in the mud. Thank God they do. Because one day when our younger son was fourteen he was *(Continued on page 72)*

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EDITOR: ELIZABETH MAYHEW

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6. Arts and Crafts–style vases from Klein/Reid, from $250. Call 718-388-9331.
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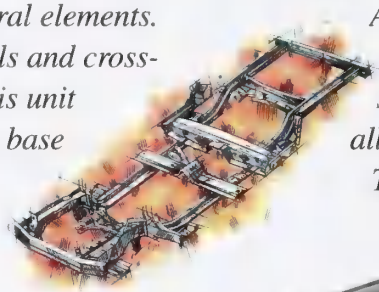

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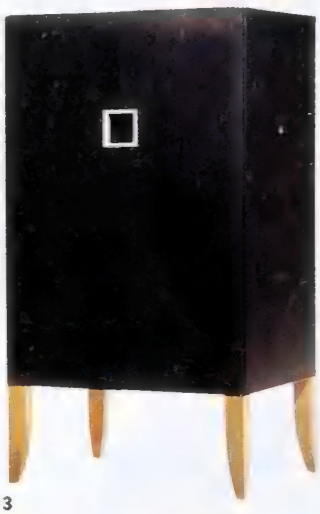
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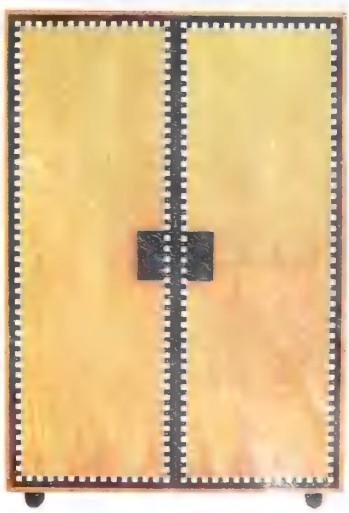
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1. *Driade's stainless-steel trolley, $730. At Luminaire: 800-494-4358.*
2. *Maple media table is 78 inches long, $3,500. From Santora Melone: 203-865-2338.*
3. *The doors of Ted Boerner's ebonized-oak cabinet swing flat to sides, $5,100. Call 415-487-0110.*
4. *Beba rolling cart has brushed-aluminum shelves, $1,150. From Bexley Heath: 800-954-7776.*
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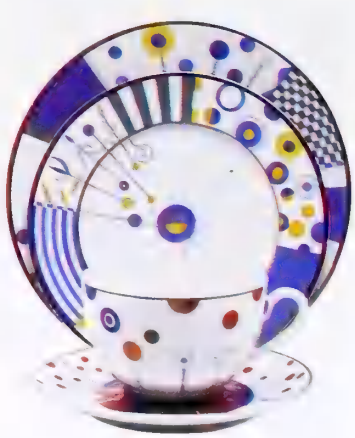

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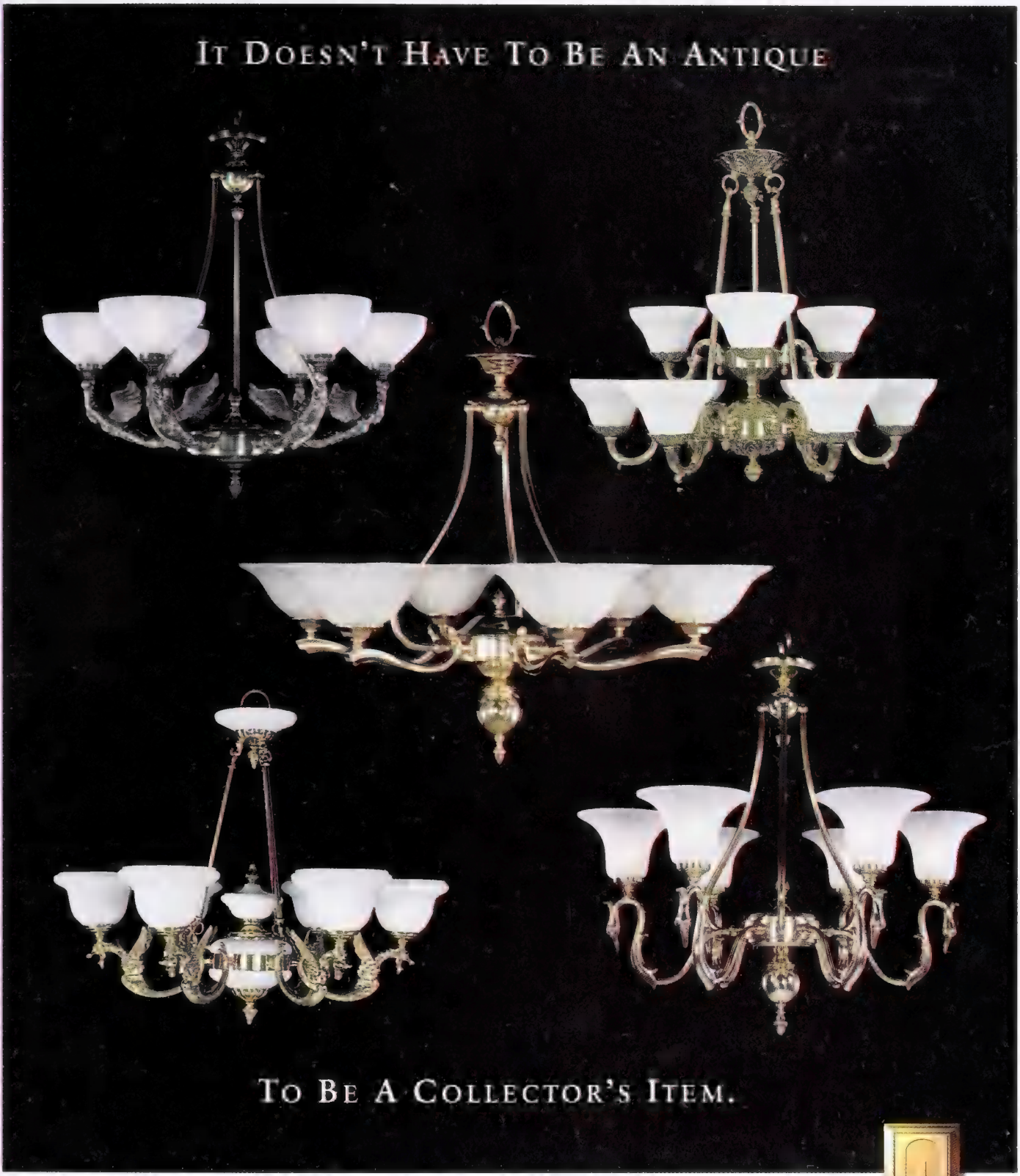
1. *Designers Guild's latest, from $18 for salad plate. From Rosenthal: 201-804-8000.*
2. *Confetti-dotted Bali Hi, $120 for a twenty-piece set. From Muirfield: 908-855-1100.*
3. *Puiforcat's Biloba, from $65 for salad plate. Call 800-993-2580.*
4. *Muirfield's Coral updates a Japanese flower motif, $120 for a twenty-piece set. Call 908-855-1100.*
5. *Hand-painted butterflies from Dumont, from $135 for salad plate. Call 212-576-2014.*
6. *Laure Japy depicts the herbs of Provence, from $43 for salad plate. Call 212-683-4936.*
7. *Villeroy & Boch's Eden, from $25 for salad plate. Call 800-VILLEROY.*
8. *Jamaica, from $70 for salad plate. From Puiforcat: 800-993-2580.*
9. *Artist Michaele Schatt's pattern for the Musées Nationaux Collection, from $70 for luncheon plate. From Haviland & Parlon 800-993-2580.*

F R A M B U R G



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RADIANT ENERGY

With her own furnishings gleaming in showrooms and her rooms for celebrities splashed across glossy magazine pages, Sally Sirkin Lewis has become a force to be reckoned with in the design world

By Christine Pittel

Shrugging off her mink coat, Sally Sirkin Lewis sweeps into the dining room of New York's Regency Hotel, home of the power breakfast, and sinks into a sofa. Impeccably turned out in a Chanel suit with a diamond and gold Art Deco brooch glinting on her shoulder, the Los Angeles designer has arranged today for the world to come to her, so the rest of the morning's appointments are hovering like planes over Kennedy Airport. Some colleagues are early arrivals for the lunch she is hosting as chairman of the Foundation for Design Integrity, an association of prominent furniture designers and manufacturers she co-founded after opening a magazine and seeing yet another knockoff of one of her chairs. Some people might let that slide, since it's expensive and time-consuming to sue, but not Lewis. "I'm ready to tackle the pirates," she declares, and she's making sure she has the industry, as well as the law, behind her. Lewis has set an example of how to protect original designs by going through the laborious process of obtaining patents on more than fifty of her pieces.

Designs by the glamour girl (left), from top: Begonia, Guinevere, Kobe Basket and Bedouin Stripe fabrics in paprika and ivory from the Renaissance collection. Gold-leaf-finished Viceroy table lamp. The Desdemona settee comes in an ebonized finish with a blonde cane seat and back. Two gold balls connect the antiqued bronze parts of the Exxus table, which received design patent #332,361.

The prolific designer initially had another career in mind—in fashion, like her grandfather who designed fine suits and dresses for the Fifth Avenue clothier Milgrim's. Lewis was sketching sportswear on the beach in Miami while her daughter played in the sand when a woman approached her and changed her life. "She said, 'I think you have so much style,' and asked me to do her house," remembers Lewis, who was wearing a tailored gray flannel bathing suit at the time. "I never liked to look like everybody else."

That same independence distinguishes her decorating. Before Lewis started her own line of textiles, she went to haberdashers and couture houses for men's suiting material and Thai silk instead of ordinary upholstery fabrics. She was using sisal on her floors while others still considered it diving board material. In 1972, when Lewis launched her J. Robert Scott showroom (named after her sons), she hung the walls with Madagascar straw, upholstered the furniture with muslin, borrowed African art, lugged in palm trees, and cut up batik sarongs to cover oversize pillows. It caused a sensation.

Glamour is her speciality, which comes in handy when you're selling furniture to Barbra Streisand, Glenn Close, and Frank and Barbara Sinatra and decorating >

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Torquay: *Clinging to the rocky Devon coast in southern England, Torquay's abundant marine life inspired the Swansea potters to create this pattern c. 1820. Licensed by the Winterthur Museum Collection.*

Blue Canton: *Fashionable tables of the American Colonies were set with this popular blue and white Canton ware. Licensed by the Historic Charleston Foundation.*

Tobacco Leaf: *Tobacco Leaf was one of the most prized Chinese Export patterns c. 1780. Licensed by the Metropolitan Museum of Art.*

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houses for Dinah Shore or Joni Mitchell. Lewis creates it with gold and silver leaf, drapable fabrics, and exotic woods like Macassar ebony or ribbon-striped mahogany. The dressmaking genes show in her details. When Lewis does a pleat it is usually double or triple-folded, with a different color inside and knots, laces, or a clasp at the top. Thoughtful lighting is one secret of her operatic effects. "I always use a lot of recessed lights so you can hide the source and aim exactly where you like," she explains. She prefers a minimum of color, using the strong contrast of black and white and neutrals to give drama to a room. But her new Renaissance collection of upholstery fabric is rich with hues like paprika and emerald. The silks and matelassés were so tempting that Lewis transformed them into ballgowns worn by models for the recent opening of her Chicago showroom, which in a sense brings her full circle—back to the fashion inspirations of her past.

MODUS OPERANDI

Recess your drapery tracks if you can, or mask them with a small cornice board.

Mount your lighting switches in a vertical row—not all across a wall—to leave room for paintings. Don't allow your contractor to put the thermostat in the middle of a wall.

Try to use linear diffusers for air-conditioning returns rather than those ugly squares in the ceiling.

If you own beautiful works of art, don't compete with them by having too many colors or patterns in the room.

Use solid colors for sofas. If someone is wearing a flowered dress she does not want to sit against a patterned sofa. The people and the art, rather than the furniture, should shine.

Don't be afraid to put a four-poster bed or armoire in a small room. It is a fallacy to think small rooms should only have small furniture. All that does is draw attention to the smallness. ■

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BURNING BRIGHT

When you walk into Susan Colley's new Manhattan shop, Covington Candle, you are struck by its sophistication. Chinese tea paper walls, Lucite and bamboo display shelves, and a white poured-resin floor—all the work of designer Jeffrey Bilhuber—make this feel more like a chic living room than a candle shop. Here the merchandise lives up to the decor, so don't expect to find teddy bear shapes or tutti-frutti scents. Colley, a veteran retailer who pioneered the garden look as the original owner of Lexington Gardens, has tapers, pillars (left, from $8 to $68), and votives in thirty colors and twenty widths from the U.S., France, and England. Also available are candlestands, hurricanes, candle lamps—even candle adhesive. Covington Candle, 976 Lexington Ave., New York; 212-472-1131. *Elizabeth Mayhew*

DESIGNER LABELS

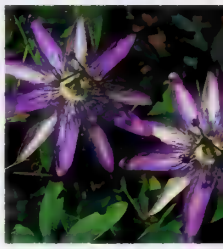
The '70s saw a number of high-profile clothing designers—Dior, Givenchy, Bill Blass, and Perry Ellis among them—introduce home collections. The most successful of these luminaries has been Ralph Lauren, who joined the field in 1983, offering everything from furniture to paint. Spurred by Lauren's success, coupled with ready-to-wear sales in the doldrums, fashion's biggest names are again storming the home front. *Kathleen Mahoney*

WHO	NEW IN '96	WHAT'S AHEAD
BANANA REPUBLIC	Tabletop Decorative accessories	
GUESS		Tabletop Baby Guess at Home Bed and bath
HALSTON		Bed and bath fall '97
TOMMY HILFIGER		Bed and bath '97 Furniture Tabletop
ALEXANDER JULIAN	Fine arts (Soicher-Marin) Lamps (Robert Abbey) Mattresses (Spring Air)	Wallcoverings (Sunworthy) '97 Rugs (Couristan) '97 Kitchen cabinets
DONNA KARAN	Home fragrance Candles	Bed and bath fall '97 Furniture
CALVIN KLEIN	Home fragrance	Candles '97 Furniture Lighting Rugs early '98
NAUTICA		Bedding (Dan River) '97 Beach/bath towels (Leshner) '97
GIANNI VERSACE		Jean Home Signature Bed and bath '97

BENCHMARK

Made around 1800, the Almodington Bench (above) is believed to be the earliest wooden garden bench designed in America. John Danzer, president of Munder-Skiles, the garden furniture company, and Brad Rauschenberg of the Museum of Southern Decorative Arts (MESDA) discovered the Chippendale-style piece at the Almodington house in Maryland five years ago. The 8-foot-long original is now in MESDA's permanent collection in Winston-Salem, North Carolina, and Munder-Skiles is reproducing the bench under exclusive license from the museum ($3,200). Call Munder-Skiles at 212-717-0150. *Mobley Bowman*

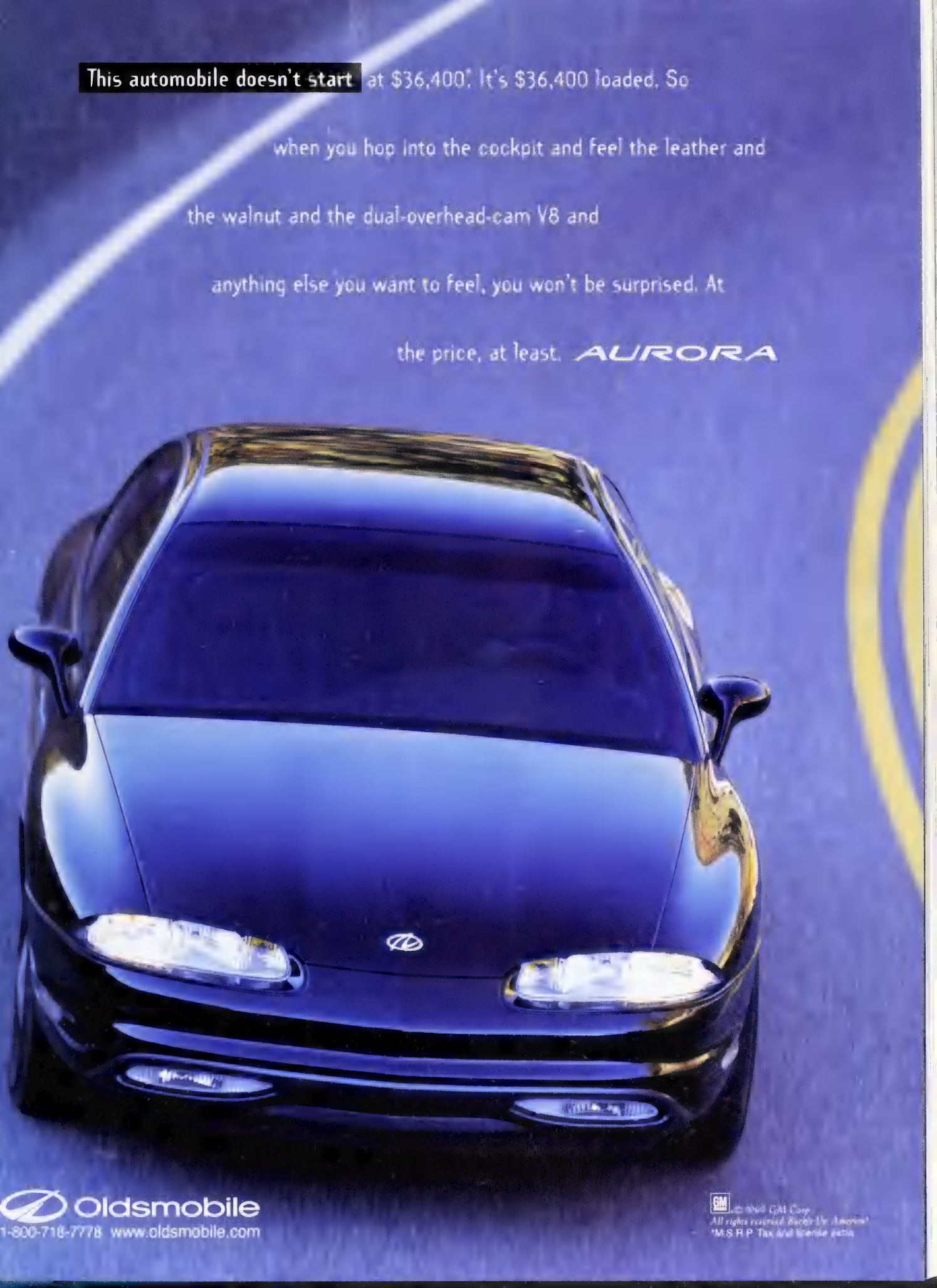
PASSIFLORA



Most people think of lilies for Easter, but for a plant with symbolism consider passion flowers. ('Star of Bristol', right, is a new variety at Logee's Greenhouses in Connecticut.) Early missionaries to South America named this tropical vine *passiflora*—*passus* for suffering and *flos* for flower—because they saw in the blossom so many symbols of Christ's crucifixion: The corona resembles the crown of thorns, the three stigmas represent the three nails, the five sepals and five petals, the ten apostles present at the crucifixion. Most passion flowers are only hardy in the southern United States, but they make striking houseplants. The blossoms are colorful and often fragrant. Logee's (860-774-8038) offers 18 varieties; Kartuz Greenhouses in California (619-941-3613) lists 28 in its catalog; Thompson & Morgan's catalog presents two pages of passifloras to grow from seed (800-274-7333). *Elizabeth H. Hunter*

IN THE AIR

Flower arrangements are taking it up in new ways. Wire-stem pods, papers, and crab apples among the favorites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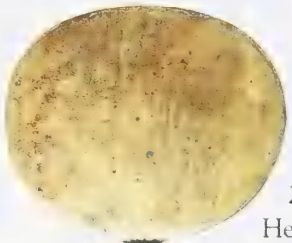
MUSEUMS

New York, March 3–June 8 At age 104, Beatrice Wood (below left) still gets up every morning and goes straight to her potter's wheel. The American Craft Museum is celebrating Wood's artistry with a retrospective that concentrates on her glazed lusterware, such as the 1987 chalice (left), which echoes Egyptian antiquities. Call 212-956-3535. **New York, March 11–July 6** "The Glory of Byzantium" at the Metropolitan Museum of Art features precious objects produced in western Europe and the Islamic East from the mid-9th to the mid-13th centuries. Treasures include an early-13th-century earthenware bowl (top right) and the 12th-century frontispiece of a book of the sermons of Saint Gregory Nazianzenos (right). Call 212-535-7710. **Seattle, February 8–April 13** After a two-year $12 million renovation, the Frye Art Museum (left) is reopening with more gallery space, a garden courtyard, and a new domed entry rotunda. An inaugural exhibition highlights the works of Ralph Blakelock, a 19th-century American artist known for his dreamlike moonlit scenes, such as *Landscape* (near left). Call 206-622-9250. **Richmond, March 8–May 25** "Picture This," at the Virginia Museum of Fine Arts, explores the "new color" photography of the 1970s and 1980s, where images were often altered. Len Jenshel's *Great Basin National Park, Nevada* (right) has a haunting, surreal quality. Call 804-367-0844. **New York, February 21–May 18** At the Brooklyn Museum, "Mistress of the House, Mistress of Heaven: Women in Ancient Egypt" shows how goddesses, queens, housewives, and servants were portrayed in the era of the pharaohs. The bronze mirror (left) has a handle in the shape of a servant girl who holds the glass for her wealthy mistress. Call 718-638-5000. **Los Angeles, February 23–May 11** "Exiles and Emigrés: The Flight of European Artists from Hitler," at the Los Angeles County Museum of Art, examines the work of well-known painters, architects, and sculptors—such as Oskar Kokoschka, Marcel Breuer, and Vasily Kandinsky—after the Nazis condemned modern art and drove the offending artists out of Germany. Call 213-857-6000.



SHOWS

Miami, March 6–9 SOFA Miami 1997 is not your average crafts show. Fifty international dealers are showing sophisticated, innovative work in ceramics, wood, glass, fiber, and metal. Swirling steel-and-glass vases (left) are from New Zealand's Compendium Galleries. Call 800-561-7632. **San Francisco, February 14–16** Arts of Pacific Asia highlights Japanese furniture, Chinese porcelain, Korean ceramics, and hundreds of other rare antiques, including a painted wood shield (right) from Indonesia. Call 310-455-2886. **Philadelphia, March 2–9** March is flower show month. Kicking things off is the Philadelphia Flower Show. Call 215-988-8800. **Cleveland, March 5–9** At FloralScape '97, landscapers have re-created the orchards, herb gardens, and flower beds of a 15th-century French monastery. Call 216-721-1695. **Boston, March 8–16** At the 1997 New England Spring Flower Show, the theme is "Secrets of the Garden," exploring the hidden world of butterflies and beetles. Call 617-536-9280. *Beth Shennan*

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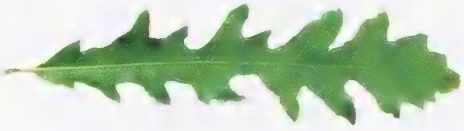
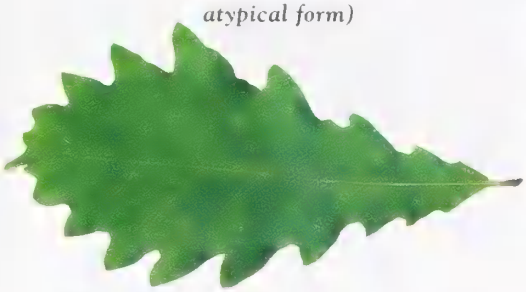
BY OAKS OBSESSED

Quercus alba *(White Oak)*

Quercus lævis *(Turkey Oak)*



Quercus cerris *(Turkish Oak, atypical form)*



Quercus michauxii *(Swamp White Oak)*

Quercus stellata *(Post Oak)*

Determined to give American gardeners an alternative to fast-growing, short-lived ornamentals, a young nurseryman offers 42 different kinds of Quercus

By Linda Yang

My shoes squish in the mud, and raindrops trickle down my neck. But Nigel Wright, owner and chief propagator at Windrose Nursery, huddled over his oak seedlings, is oblivious to the elements. "Look at this *Quercus marilandica*," he insists. "It's virtually indestructible—a black-jack oak from the Pine Barrens of New Jersey—and Gothic is the best description of its black twisted branches."

Although fog and drizzle have virtually obliterated the bucolic Pennsylvania countryside, not to mention the rural roads leading to Windrose Nursery eight miles west of the Delaware Water Gap, I succeeded in finding this four-year-old mail-order business, where Wright propagates trees and shrubs on a seven-acre corner of his father's land. I was determined to meet the 31-year-old nursery founder who had been described as a man obsessed—one whose passion for his work proves the theory of the late North Carolina plantsman J.C. Ralston, who said, "Horticulture is a lifestyle, not a business."

Certainly Nigel Wright is a man who must have his hands in the soil. As his wife and business helpmate, Lisa, patiently waves an umbrella in a vai effort to keep me dry—she has alread given up on him—he continues de scribing the *Quercus* species that are h special love. Spread out before me b the hundreds are bab oaks — from almos recognizable if barel germinated acorns, t mostly unidentifiabl wands of foliage-be decked seedlings— neatly arrayed in th metal trays Wright ha devised for them. Man are the rarely grow kinds.

Nigel and Lisa Wright (top) at Windrose. Seedling trays (above) have grids to deter rodents.

"I'm a staunc environmentalist, Wright explains softl as Lisa and I move fro one set of trays to an other. He is equally con cerned about the de struction of the plane and about the race to ward monotony in th plant world. "Our sub urban scene is a mono culture—not just th food, cars, and build ings, but also the sur rounding landscape The same boring stu is offered by every nurs eryman—fast-growing, short-lived or namentals like cherry trees and Norwa maples. Meanwhile, long-lasting oak are being forgotten."

The impassioned sermon con tinues as Wright hands me yet anothe memento for what is becoming my >

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"There's something magical about the way oaks grow, the silhouette of their trunks and limbs, the many shapes of leaves and acorns," says Nigel Wright

instant oak leaf collection. I am already clutching a large jagged pear-shaped leaf from the daimyo oak (*Quercus dentata*), a tiny oval one from the evergreen ubame oak (*Q. phillyræodes*), and a variegated white and green leaf from an English oak (*Q. robur*). "I do grow hard-to-find-species of other trees and shrubs here," he goes on, waving a wet arm in the direction of his carefully designed demonstration gardens, where neatly mulched paths edged with logs surround the likes of hollies, hydrangeas, and viburnums. "But my favorites are oaks," he continues. "To me, there's something magical—even poetic—about the way they grow, the silhouette of their trunks and limbs, and the form of the many kinds of leaves and acorns."

Historically, too, oaks are important, Wright explains. Traditions range from the spiked clubs that ancient warriors made from the roots of oak trees ("Just one battle between Greeks and Persians could wipe out an entire grove") to the ships of the English navy, which were all built of oak ("That's why there are no old-growth forests left in Britain").

Young as he is, Wright knows he cannot hope to live long enough to see many of his cherished seedlings in their mature form. But no matter. He focuses on his mission: producing, selling, and shipping the small pots that will enable gardeners to have a wide range of plants in their own backyards.

"Replacing what's being lost is important," declares this tall, handsome man, who is determined to convert the garden world's masses. And while Wright might legitimately flaunt a British accent—his family emigrated when he was four, but he went back for art school—there are few audible hints of the sound that would surely burnish his image in the Anglophilic world of American horticulture.

It was first at the Canterbury College of Art in England in the early 1980s, and then at the San Francisco Art Institute that Wright created his paintings, prints, and silkscreens to express his concern about the squandering of the world's natural resources. "But after a while," he recalls, "I realized I wasn't really touching people. I felt I needed to find a better way to educate them about the destruction of the environment and then to encourage them to do something about it." At that point he began to think the answer might lie in growing plants. "After all, that's something anyone can do at home."

Lacking formal training as a nurseryman, Wright has had some nasty knocks. The worst that he will admit to occurred when he misjudged some freshly propagated plants' tolerance of winter temperatures in a new but unheated poly-greenhouse. "We had built the roof high, so the heat rose. And then we set the young cuttings on a bench instead of the floor. What they really needed was a stable winter temperature close to the soil—and maybe a lower roof. Anyway, we lost about 80 percent of that batch."

The first brochure that the Wrights created appeared in 1993, and the nursery grossed less than $3,000. Undeterred, they placed advertisements in garden journals, increased the nursery's visibility by helping found the International Oak Society, and spent many an hour proselytizing at garden groups. Business picked up. And this year over 5,000 copies of the nursery catalog, nearly seventy pages long, have been printed for spring offerings. The list includes 42 species and varieties of oak, 70 of holly, and 60 of hydrangea.

"Most people would say it takes a case of terminal insanity to be a nurseryman," Wright admits, when I press him to ruminate on what it means to enter this field. But, he adds quickly, "If you have a knack for growing, and get a charge from seeing something develop from a seedling—well, you just can't stop." Apparently this is true even when a typical day is a minimum of twelve hours for nine months of the year. "Usually I'm in the nursery all day. Then at home it's late into the night on my paperwork," he confesses. "People do this out of their love for plants," he adds with evident emotion. "And in my case it's a certain kind of plant that I feel I must grow." ■

Linda Yang, author of The City & Town Gardener *(Random House), gardens in New York.*

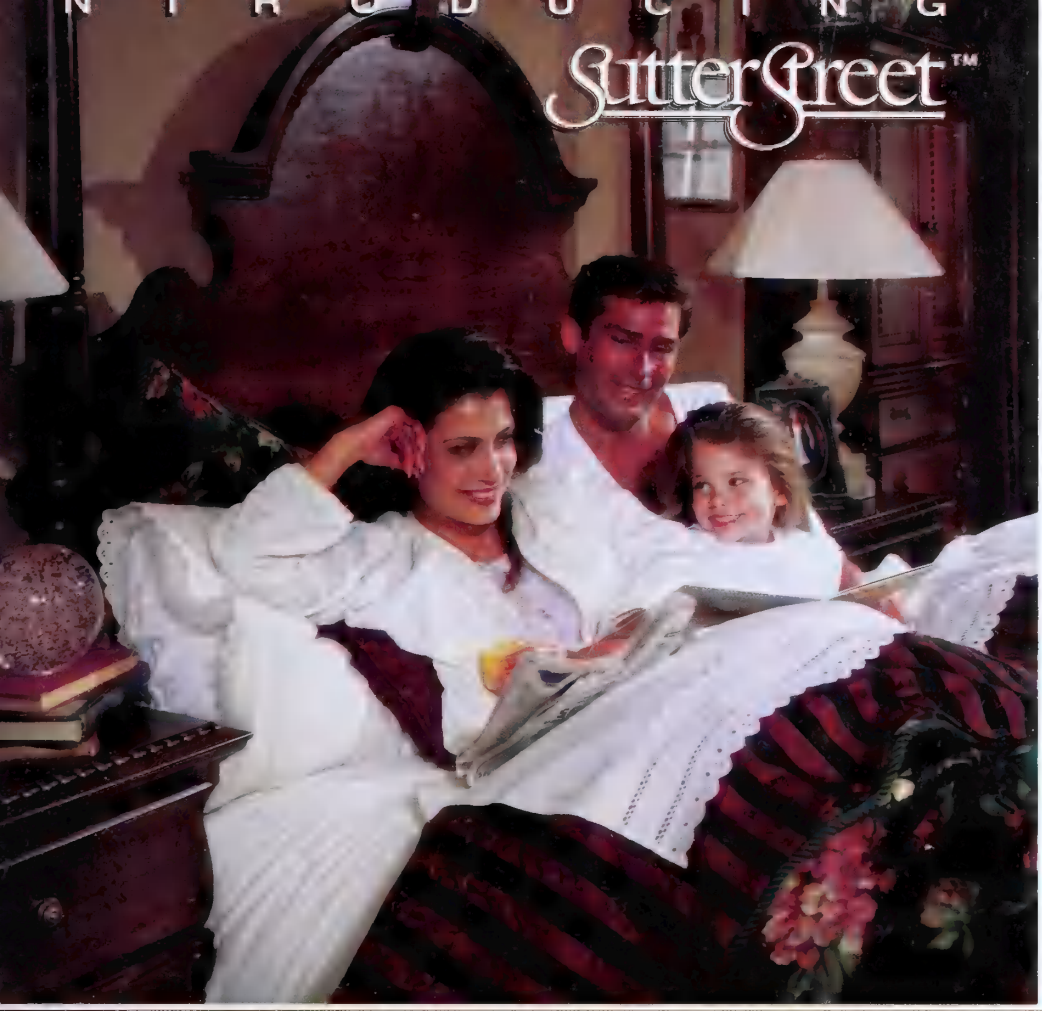
HOW TO GROW AN OAK

So you'd like to grow your own mighty oak? First you get an acorn, which is the oak tree's "fruit," and contains the seed of life. Acorns develop from the oak flowers which appear with the leaves in spring. Male and female flowers exist on the same tree, and the wind takes care of pollination. The time needed from flowering to acorn production varies with the species. White oaks, for example, like *Quercas alba* and *Q. bicolor* produce both flower and acorn the same year. Red oaks (*Q. rubra* and *Q. palustris*) typically take two years to go from flower to acorn. In either case acorns eventually fall from a tree, but it's up to you to get them before the squirrels do.

Acorns from species like northern red oaks then need a cold period, called stratification, to inspire germination. Nigel Wright achieves this by placing them in sand for about three months in a greenhouse set to 40°F. You can use a sealed plastic bag in the fridge and keep it there all winter. Acorns from species like white oaks do not need to be stratified and can be planted directly in a soilless mix in a pot on a sunny windowsill. Either sand or a blend of peat, perlite, and pine bark is a good sterile medium.

In the fall, the acorn should be buried sideways at a depth equal to its diameter, and the soil should be kept barely moist—not soggy—at all times. With some luck, germination should occur the following spring.

Windrose Nursery is at 1093 Mill Rd., Pen Argyl, PA 18072; 610-588-1037. Visits are by appointment only, and the nursery is closed to visitors Mondays and Tuesdays. A mail-order catalog is $3.



Elizabeth Colacino has fond memories of scrambling up onto her great aunt's four poster bed, building forts beneath her dining table and playing dress-up at her vanity. So when she furnished her home, the new Sutter Street™ collection from Broyhill was a natural choice. (Husband Joe, a bit less of a romantic, appreciated the great Broyhill value.) The collection, named after the San Francisco boulevard famous for its turn-of-the-century architecture, embodies all the romance and elegance of the Victorian era: authentic details and carvings, a rich heirloom finish, wormy maple solids and cherry veneers. So if you're restoring a hilltop row house, or simply yearning for a touch of yesterday, choose Sutter Street. It will surely find its place among the things you treasure most.

*Four-year-old Sarah, a perfect Victorian princess, cuddles up in the Colacino's Sutter Street Poster Bed, $900**, for cozy weekend mornings. Night Stand, $340; Bed Steps, $170; Door Dresser, $845; Wing Mirror, $395, and Door Chest, $1240.*

Bed sheets, dust ruffle available. Rails not included.

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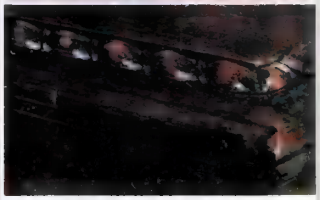
The Colacino's gracious home is a thoroughfare of friends and family of all ages, so for Elizabeth, luxury had to be liveable. Sutter Street speaks of timeless elegance — richly finished woods with distinguished detail, memorable old world fabrics woven in subtle creams, cranberries and forest greens — but there is home style comfort and function built into every piece. Sutter Street by Broyhill offers the dramatic impact of exquisite styling *and* the promise of easy living.



(Left) A treasury of exquisite detailing, the Server, $620, and optional Hutch, $280, feature the collection's signature lamb's tongue molding and complex wood turnings. Elizabeth displays collectibles above and utilizes maximum storage below.

(Above) The special detailing of the satin brass capped knobs within a recessed wood disk and the intricate rope twist braiding bring old world craftsmanship to the collection.

(Top) Even Elizabeth's more formal living room is inviting and comfortable. A soft woven floral tapestry of garden rose and muted greens wraps the stately Bergere 99-749, and Ottoman, $399-449*, and complements the aged-ivory weave of the tufted Sofa with fringed pillows, $899-999*, and Loveseat, $849-949*. The Sutter tertainment Center, $1575, features many old fashioned details: lamb's tongue molding on side pilasters, scrolled bracket feet, recessed wood and satin brass e; modern storage options include adjustable shelves, large screen TV allowance, knock-out back and cable hook-up for easy wiring. Note the spiral, or rope twist, of the Rectangular Cocktail Table, $280. Square Lamp Table, $260; Commode End Table, $260; Sofa Table, $395.*

(Bottom) The dramatic high-backed Sutter Street Settee, $799-899, makes the fashion statement in Elizabeth's 90s rendition of a Victorian parlour yet blends well more modern rolled-arm Sofa, $899-999*. Both are patterned in a rich jacquard tapestry reminiscent of antique wovens. Modern construction makes this y comfortable and long-lasting. Wing Chair, $499-549*; Square Cocktail Table, $395; Commode End Table, $260.*

Imagine friends gathering around the elegantly accented Dining Table, $1015, which easily extends to 96" with two apron leaves. Note the rich breakfront styling on the China, $1690; onion bulb wood turnings on legs; pierced splatbacks on the Arm Chair, $280; and Side Chair, $225.

ry prices available in other fabrics. Prices vary with fabric and style.

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*(Top Left) Escape into the exquisitely crowned Sutter Street Panel Bed, $565**. The Door Dresser, $845, with seven dovetailed drawers and two trays provides ample storage. Wing Mirror, $395. Night Stand, $340. Also available, Queen size Sleigh Bed (not shown), $765.*

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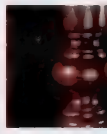

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THE WORMLEY WAY

The midcentury furniture designer Edward Wormley is being hailed for his formal brand of modernism

By Cara Greenberg

The conservative modernist (seen in his own Manhattan apartment, above, with his swooping Listen-to-Me chaise in the foreground) and diverse designs, clockwise from center top: Wormley's version of an adjustable Morris chair; tublike cane-back chair is a Wormley classic; one of Dunbar's iconoclastic ads; sheaf-of-wheat table; free-form glass-top coffee table; sleek 1949 sofa in another ad.

The charm of Edward Wormley's furniture has always been its subtlety. His great talent—in countless pieces designed for Dunbar, an Indiana furniture company, from 1931 through the late 1960s—was to straddle gracefully the line between traditional and modern and so appeal to both camps.

Interest in Wormley's oeuvre is part of a new focus on the more luxurious furniture of the midcentury, as opposed to the plywood and fiberglass designs of that era. Wormley is one of several notable American furniture designers, including T.H. Robsjohn-Gibbings and Jens Risom, who created stylish, clean-lined pieces for the high end of the mass market that were sold mainly through interior designers.

The names Wormley and Dunbar are, for practical purposes, synonymous. A midwestern farm boy with just one year of professional training, Wormley was Dunbar's sole designer for more than thirty years (the company went out of business in the 1990s). His designs for upholstered furniture, case goods, and occasional pieces—much of it rosewood or mahogany, with burled or ebonized finishes and specially commissioned fabrics—sold consistently with some items staying in production for more than ten years.

Never jarring or shocking, Wormley's work rarely strayed from the middle road of modernist design. He wanted "to distinguish himself from the hard-edged, Bauhaus-oriented people," says Judith Gura, who is completing a master's thesis on Wormley at the Bard Graduate Center for Studies in the Decorative Arts. "He thought tradition was important—he loved rich materials, elegance and luxury and wasn't prepared to abandon them. Yet his forms were essentially clean and pared down; that's why you have to call him modern."

Wormley, who died in 1995 at age 88, was said to regret that he never invented a new furniture form. Yet he came up with some striking innovations like a lightweight "basketweave" front for case pieces in which bleached mahogany strips are crisscrossed then interwoven with aluminum rods. Such a credenza, designed in 1944, was at Lillian Weinberg Gallery in Manhattan for only five days recently before it was snapped up by a well-known interior designer for $5,500.

But more pieces are on their way. The first major show of Wormley's furniture—some 80 designs—takes place February 20 to March 16 at Lillian Weinberg, in cooperation with Chris Kennedy, Northampton, Massachusetts, dealer of 20th-century furniture. Prices range from $500 to $7,500. ■

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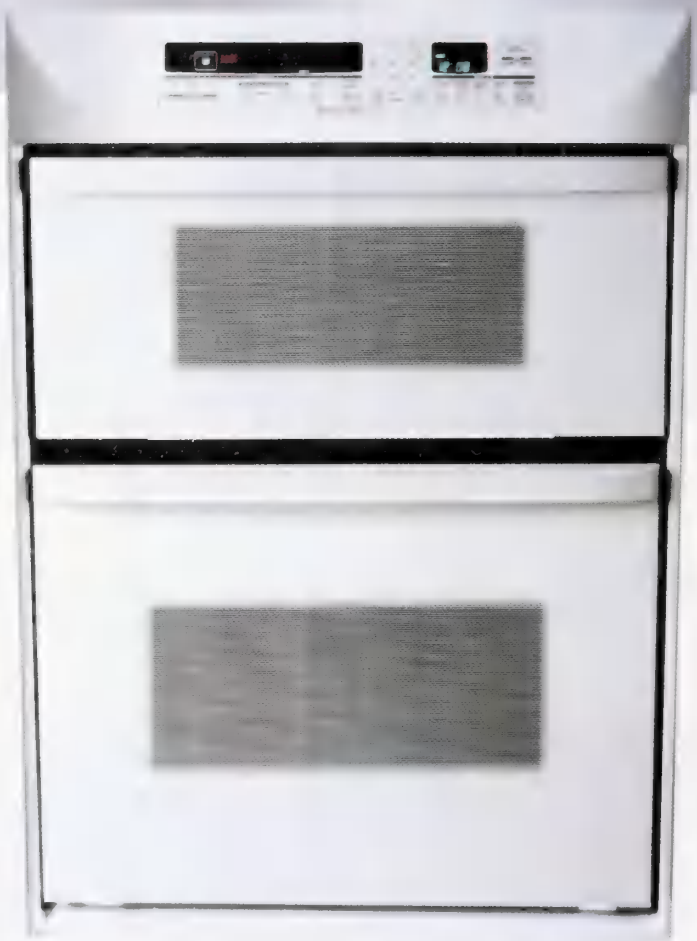

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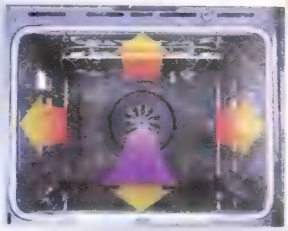

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SHELTER IN THE ROCK

For hundreds of years the inhabitants of Cappadocia in Turkey carved houses, churches, and even cities out of the region's soft volcanic stone

By Dale Mackenzie Brown

"Suppose they don't like it?" The question kept creeping uneasily into my brain as we drove across the Anatolian Plateau through mile after mile of wheat fields. I had convinced my wife and a couple of our friends to rent a house in Turkey, in the village of Üçhisar. But perhaps after all the buildup I had given it the place would not live up to expectations.

The year before I had paid a quick visit to Üçhisar (pronounced oo-cheese-har) and had vowed to come back to stay in an old house being remodeled by a French architect, Jacques Avizou. I remembered it as beautiful, but what if memory had played a trick on me? By now I had even forgotten which turn to take, and I could feel the tension mounting in the car as night began to fall. Finally my wife said, "Get out and ask." At a cafe I found a French-speaking Turk who volunteered to lead us down a steep dark road to the house where Avizou and his wife, Anne, were on hand to welcome us. By that time the drive, the search, and the lateness of the hour had left us weary, and we had no energy to take in our surroundings.

Morning was different. I had been right. The 200-year-old three-story house was a sunny dream of a place with a large, airy living room, modern kitchen, small courtyard, and rooftop terrace. Abandoned many years ago, the house had been rescued by Avizou. We were his first tenants. From our terrace we could see Cappadocia (kapa-do-see-eh) stretching ahead of us for miles—a surreal landscape of white, terra-cotta pink, and mustard-yellow tuff, a soft volcanic rock. Over the millennia the tuff had been sculpted by water and wind into towering obelisks and cones, some topped with teetering pillows of dense basalt. Similar weathering had rendered the >

Deserted cave houses pock the soft stone of cliffs and cones around the village of Üçhisar in south central Turkey (above). Top: These women live in modern houses but still bake bread at a communal oven in Üçhisar.

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nearby hills and the ridges and cliffs on the horizon into a series of soft bulges and curving ribs, a voluptuous terrain that made the earth appear to be lying nude. Everywhere I looked I was reminded of the Barcelona architect Gaudí: tuff obelisks looked like the spires of his cathedral, Sagrada Familia; sculpted ridges resembled the undulating facade of his apartment house, Casa Milá.

Our house, built of blocks of putty-colored stone, had been partly dug into the hill, right into the tuff, so that the downstairs bedroom my wife and I occupied was really a cave. (The stone's insulating properties kept our room at a delightfully even temperature, day and night.) Sleeping in a cave is

not all that unusual in Cappadocia, where for at least 2,000 years people have lived in rooms cut from hardened volcanic ash laid down eons ago, when three now-extinct volcanoes erupted. The entire region is still pockmarked with the doors and windows of deserted cave dwellings.

The Cappadocians' habit of carving shelter from the rock not only provided them with cheap housing—a man working alone could hack out a 3,000-cubic-foot room in a month's time—but also with security. As a crossroads between east and west and a way-stop on the Silk Route, Cappadocia suffered under many masters: Hittites, Assyrians, Hurrians, Lydians, Persians, Macedonian Greeks, Egyptian Ptolemies, Seleucids, Galatians, Romans, Sassanids, Crusaders, and Seljuk Turks. Houses high in a cone or a cliff could only be reached by ladders, which could be quickly drawn up as marauding armies surged through the area.

But the Cappadocians went to still greater lengths to protect themselves. They dug underground cities into which they could escape when invaders swept over the countryside. Thirty-six have turned up to date, and more are likely to be discovered in the years ahead. Built to hold thousands of people and their livestock, these dank hideaways were cleverly engineered with wells, storerooms for food, and air shafts that doubled as speaking tubes.

Üçhisar has no underground city, but it does have its share of cave houses. Rising above the village are two giant cone-shaped outcrops, their sides a lacework of empty man-made caves. Life in Üçhisar goes on pretty much as in the past, despite a steady stream of European tourists, mostly French. The muezzins who sing out their call to prayer five times a day woke us before dawn. In our wanderings about town we passed villagers riding to their outlying fields and orchards in mule-drawn wagons, the sideboards decorated with painted garlands of pink, yellow, and red flowers. And in our neighborhood we soon found ourselves on smiling terms with partially veiled women in baggy Turkish trousers, who came to fetch water from the perpetually streaming spigot of the local fountain or to bake their round loaves of bread in the adjacent communal oven. One grinning baker plopped a hot loaf into my wife's hand, a gift for us to take home and enjoy.

Each morning we went out to explore the countryside. To beat the midday heat we would start early, fortified by a Turkish breakfast of yogurt and honey, tomatoes, cucumbers,

Touring Cappadocia, from top left: The facade of a church carved into a cliff at Göremé. Girls playing dress-up. One of the Üçhisar houses renovated by French architect Jacques Avizou. Cave dwellings at Zelve (ZEL-veh) display the erosion that led to their abandonment in the 1950s.

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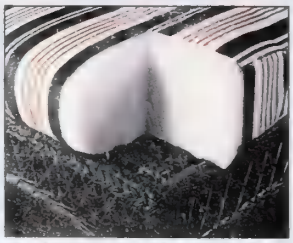

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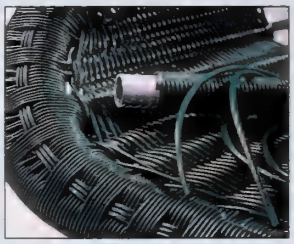

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black olives, cheese, bread, and strong tea. Although the landscape looked much like some unexplored, unpeopled planet, it concealed a wealth of human treasures—hundreds of cave churches, monasteries, and hermit cells built during the Christian period between the 4th and 11th centuries.

The early church fathers cut their shrines into the rock for protection (although the Christian era was relatively peaceful in Cappadocia) and for economic reasons because wood is scarce in this arid land. We had to search hard for these invisible monuments, and without guidebooks in English to point the way, we might have missed some entirely.

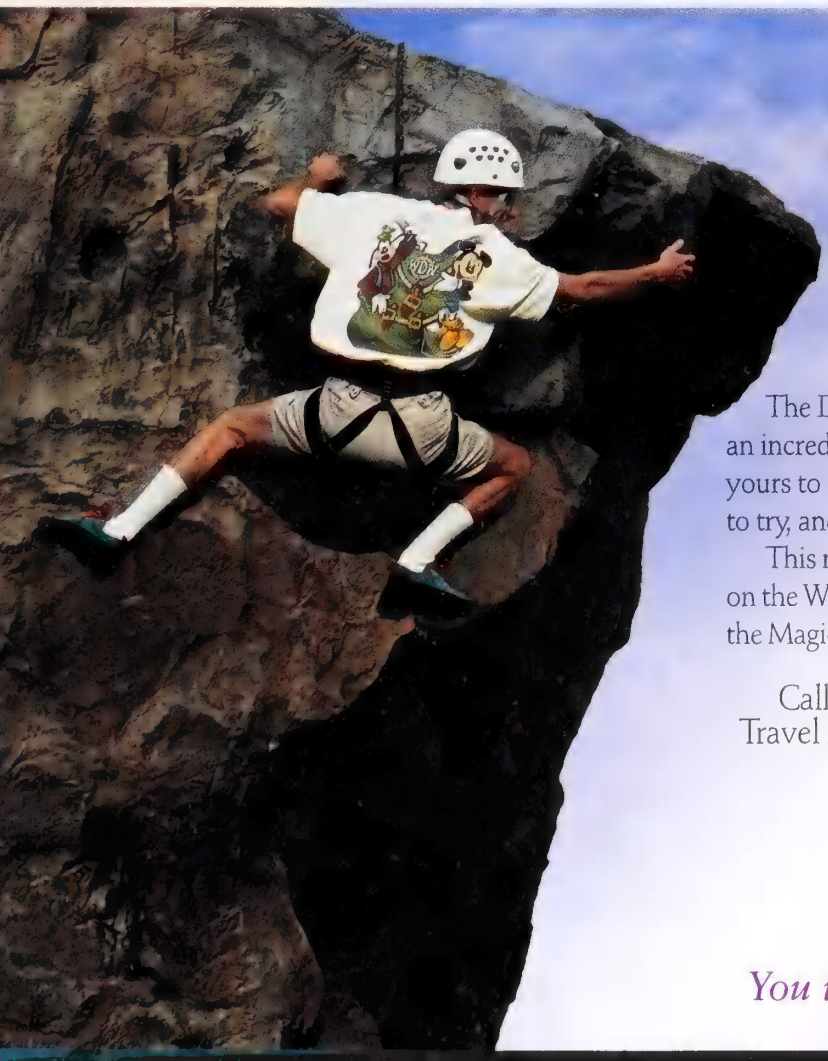
"There is scarcely a place in the entire world," Saint Gregory of Nyssa (NIH-seh) commented in the 4th century, "that can boast of as many churches as there are in Cappadocia." They are so numerous, in fact, that the French Jesuit who discovered them in 1907 spent thirty years of his life cataloging his finds and still did not succeed in recording them all. The numbers are hardly surprising given the area's proximity to the Holy Land. Christianity set down some of its earliest roots among the Cappadocian poor, and flourished. Saint Paul, who preached here, was held prisoner in the Roman town of Cæsarea, now the Cappadocian city of Kayseri, before being sent off to Rome and his eventual martyrdom.

Plainly, we could visit only a few of the churches and monasteries, so each morning we set out in search of the most famous. The first place we visited was an open-air museum outside Göremé (geu-REH-meh), a modern town with a population of 2,000. Inside the museum's fenced perimeter lie fifteen churches and several monasteries concealed within a wild configuration of eroded stone that looks like a dried-up seabed.

I was startled to discover how small the churches were at Göremé; most had space for no more than a handful of worshipers. Yet care had been lavished on them. Domes and columns that could serve no structural purpose mimicked the forms of freestanding churches. And in two refectories, long tables and benches carved out of the same stone as the rooms themselves rose from the floors.

Almost all the churches we saw in Cappadocia were decorated—some with plain red ocher geometric patterns painted on the tuff, others with images of Jesus and Mary and the saints applied over a thin layer of plaster. In style and execution, the art ranged from cartoonish to sophisticated. Saint Gregory of Nyssa marveled at the Cappadocian artists' ability to show "the feats of the martyr, the sufferings, the pain, the savage faces of his tormentors, the insults, and the blessed end of this spiritual athlete—all these pictured for us in paint as if written in a book."

We continued our explorations the next day, roaming farther afield to the Peristrema Valley, an hour and a half from Üçhisar. Starting at the north- *(Continued on page 130)*



Clinging to the jagged rock, Nick was comforted by the knowledge that all he had scheduled for tomorrow was cooking class.

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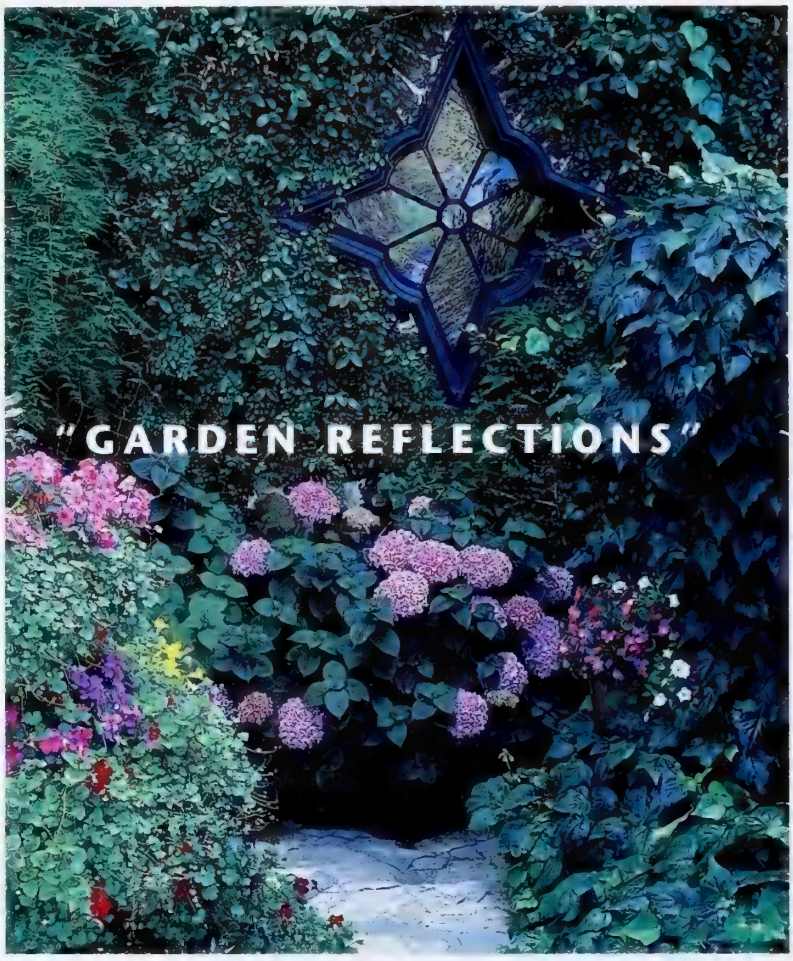

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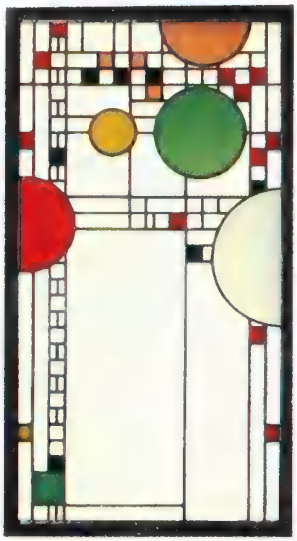

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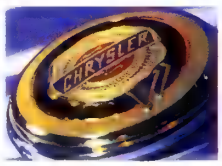

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12. Amphora with domestic scene, ca. 460 B.C., by the Niobid Painter, Walters Art Gallery, Baltimore, MD.

THE CARTOGRAPHER'S ART

Originally aids to navigation, maps can also be objects of great and lasting beauty. Whether you collect as a scholar or to adorn your walls, our experts tell you how

By Veronica McNiff

Antique maps, from above: One of the best-known world maps based on Mercator's Projection; by Willem J. Blaeu, Amsterdam, second quarter 17th century. A Louis Charles Desnos map printed in Paris, 1766, shows a river connecting Hudson's Bay to the Pacific. Henricus Hondius's map from c. 1630 Amsterdam is an excellent example of decorative cartography. All maps from the Old Print Shop, New York City.

Viewing maps as works of art is not a new idea. It was in the late 16th century that one John Dee remarked, "Some, to beautify their halls, parlors, chambers . . . liketh, loveth, getteth and useth maps, charts and geographical globes." Dee, magician, alchemist, and astrologer to Queen Elizabeth I, cast an observant eye over the court and the noble houses he visited, noting even then that maps were more than mere geographical surveys and were prized for their beauty.

The 17th century was enamored of maps, too, as anyone who visited last year's Vermeer exhibition at Washington's National Gallery can attest. Maps appear prominently in several of the serene interiors by the painter, who was born into the Golden Age of cartography, 17th-century Holland. Master navigators and fearless mariners, the Dutch made cartography an art during this period.

The same maps that captivated collectors in the 16th and 17th centuries still exist in surprising numbers to beguile us today. If you are not fastidious about condition (for some of us saltwater stains, foxing, age-cracks, or period overwriting adds character) then an early map—to hang over the living room sofa, in the family room or foyer, can cost you less than a decent contemporary print.

Cartes à figure is the name given to maps that have figures in the borders and are often distinguished by baroque cartouches and strapwork designs, oceans teeming with sea monsters, and quaint admonitions of peril along the lines of "Here be Dragons." Poring over one of these, Robert Augustyn of Martayan Lan, a leading New York dealer, explains that maps like these were intended for the sophisticated and affluent, "to educate the viewer and adorn the walls."

Period maps provide access to a time when the New World was a rumored vision. The carefully drawn guesswork of early cartographers is irresistible to history buffs who enjoy seeing perceptions change as early navigators brought home new pieces of the global puzzle. A few collectors search out depictions of mythical islands such as Ultima Thule.

For some people, old maps >

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There are battle maps for history enthusiasts, celestial maps for stargazers. And those concerned with their souls can find maps of routes to holy places

are a personal connection to ancestors and their places of origin, or reminders of happy journeys. Travel time spent browsing the dusty folders in print or bookshops adds to the harvest of memories. Then there are battle maps for military history enthusiasts, maps of wine-growing regions for œnophiles, celestial maps for stargazers. And those concerned with their souls can find maps of pilgrimage routes to holy places.

William Ginsberg's interest in maps began when he married his Norwegian wife, Inger. First Ginsberg, a New York cellular communications executive, learned Norwegian, he says, "because I wanted to speak to my new relatives." Then he began to seek out maps of Scandinavia with an understandable emphasis on Norway. Now maps are to be seen throughout the Ginsbergs' elegantly spare apartment. A large hall acts as a gallery, and the den is fitted with built-ins for glamorous parchment-bound atlases and weighty reference books. Drawers roll out to reveal maps tenderly interleaved with archival paper. This is where Mr. Ginsberg relaxes at the end of the business day, magnifying glass in hand.

"Sometimes I think I am *the* market for maps of Scandinavia in this country—not many collectors here are interested in them," Ginsberg says. Indeed, cartography experts suggest that you will be most successful if you focus outside of the mainstream. In agreement is Silvia Ogilvie, an Argentinian now living in New York. She learned that maps of her country are actually a better buy here. "I really love old maps of Patagonia, where my husband and I have a house. On them neighboring Chile can be enormous and Argentina tiny, or the other way round. Or towns appear in one country and then another because there were always border quarrels."

But while we may see maps as delightfully decorative, in their earliest days they were coveted instruments of power. Keeping your own coastal charts under lock and key to prevent theft was every monarch's idea of national security. World maps showing routes to exotic Cathay might result in a monopoly in expensive spices, porcelains, and tea—not to mention lands newly discovered.

Today the most sought-after maps are those showing the entire world, special favorites of first-time buyers. New Jerseyite Kayla Pechter's initial purchase was a 17th-century world map by Herman Möll, which she bought when her husband asked her to brighten up a wall in his office. Now she has over twenty maps at home, having shifted her focus to the Eastern seaboard.

"I think my favorite is by Captain John Smith, whose life Pocahontas saved. The map has his portrait and is the first that shows New England by name. They say this is the map the English Pilgrims used," says Pechter, a hospital nurse.

In Illinois, collectors Edward and Teresa Hintzke are beginning to think that maps are taking over the house, climbing up to the living room's cathedral ceiling. Images of Poland fascinate Mrs. Hintzke, who was born in that country and came here as a child. "You can pick up nice maps of Poland by good cartographers without spending a fortune," she says. "We have maps from the 1500s to the 19th century, in languages including Latin, German, French, and English. One of my prizes is a Dutch travel book in its original covers intact with 20 maps." Complete atlases like this are a find since most are cannibalized and the maps sold separately.

The Hintzkes' interest in maps has unexpectedly led them to something of a second career. It began when Teresa Hintzke took visitors to Chicago's Polish Museum of America. "I saw they had some maps by Ortelius and asked the caretaker about them. He took us to an upstairs storage area and there were maps everywhere—on walls, in drawers!" As volunteers, the Hintzkes spent the best part of two years cataloging and identifying the maps with the guidance of their mentor, James Akerman, director of the Hermon Dunlap Smith Center for the History of Cartography at Chicago's Newberry Library. The Hinztkes went on to curate an exhibition at the Polish museum, and they have recently been invited to evaluate the map collections of the University of Illinois with a view to creating an exhibition there.

It is not unusual for museums, universities, and even libraries not to know exactly what they own. Sometimes there simply isn't enough time or staff to identify everything. This is how astounding discoveries are (very) occasionally made in public or private collections—an unknown work by Mozart, a poem by Shakespeare. Or a Vinland Map, a medieval fragment. This controversial parchment map, donated to Yale by the art collector Paul Mellon, is still being verified. It shows that Norse sailors reached the New World 500 years before Columbus. How was it found? It is bound into an overlooked volume of travelers' tales.

Every collector hopes to become knowledgeable enough to strike gold, and for some it pays off. When visiting their son in California, Edward Hintzke spotted a small map in a modest antiques shop and bought it for $40. He had recognized it as a map by 17th-century French cartographer Sanson, worth several hundred dollars. But George and Mary Ritzlin, map dealers in Highland Park, Illinois, have reservations about collecting maps as an investment strategy.

"Investing in maps is like Zen," says George Ritzlin. "You hit the target by not aiming for it. Buy because you are interested—and buy the best you can afford. You get your dividends by looking at them."

While deep pockets are never a disadvantage in collecting rare, connoisseur-worthy maps, decorative maps from as early as the 1600s can reliably be bought for $100–$200. If you are tolerant about their condition, 19th-century maps >

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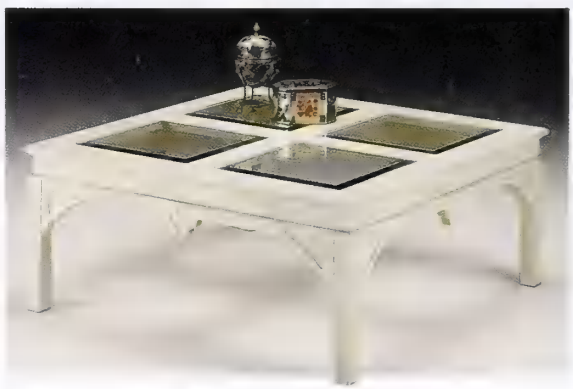

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can be had for as little as $15. A few years ago I paid $12 for three miniature black-and-white maps of Britain, probably from a 17th-century atlas.

I framed them inexpensively but effectively at a do-it-yourself place. They are curious and oddly shaped—guests always ask about them—and one even shows the mythical island Ultima Thule. These maps have been more fun than some of the better antiques I saved up for. ■

LEARNING ABOUT MAPS

•"Do lots of reading," suggests the Newberry Library's James Akerman. "Hit the reference books, see as many maps as possible." Collections at state universities and libraries allow you to look at, perhaps even handle, maps.

•Join a local map society to hear lectures, compare notes, and examine maps together with other enthusiasts.

•If you can't figure things out, go to a cartographic expert. Alice Hudson, chief of the Map Division of the New York Public Library, says people often stop in to ask her to identify a just-purchased map. "We're often able to pull out the antique atlas their map came from."

•Establish a relationship with a reputable dealer if you are considering serious purchases. "If I were buying at auction I'd want Bob Augustyn with me," says Kayla Pechter. William Ginsberg says, "Of course the dealer makes money. But he'll search out things for you and guarantee authenticity."

TIPS FOR BUYING

•Does it matter whether color is "of the period"? Maps were often hand-colored later, says Alice Hudson. "Original color is best—but there's no real way to know it is of the period if the colors are right—even experts can be fooled. In England it is acceptable to have maps colored according to your whim; in America, we prefer the appearance of original color. Professional colorists come to study old maps in our collection for just that reason." She notes that a map sold only in black and white in its day and subsequently hand-colored has lost some of its resale value. But in the end, it is a matter of preference: "If you are collecting for decorative purposes, go for the map you like."

•What about condition? It counts, Robert Augustyn says. "Only if a map is truly rare does poor condition become less important." (Of course, if you like a map to look as if it's been in Long John Silver's pocket for an entire voyage, that's up to you.)

•What does it mean if a map is discolored? Konstanze Bachmann, paper conservator at Manhattan's Cooper-Hewitt National Design Museum, explains that dark or brownish paper may mean there has been light or environmental damage.

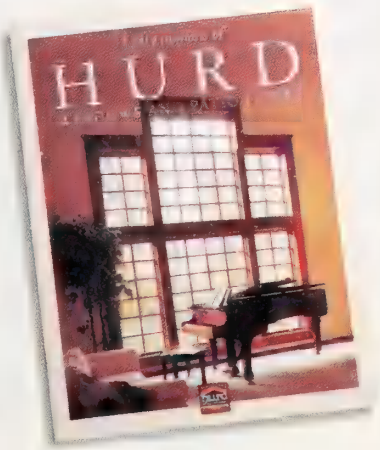
•Should you buy a map already framed? If you are making a major purchase, insist a map be taken out of its frame, says Bachmann. "Edges can be tattered, or the paper brittle. Things can be hidden under the mat—it could even say 'Printed in 1994'."

•What are the rules for framing? Conservation-quality framing and acid-free papers should be specified. Bachmann also warns, "It's an absolute no-no to have glass resting on the artwork surface, which might cause foxing—brown marks which are a form of fungus—to appear."

•What about adhesives? Bachmann is adamant about using water-soluble adhesive to prevent stains. "If you're framing and must do something quickly, use stamps to affix the map—but not the pressure-sensitive kind," she says.

•Is sunlight an issue? Bachmann reminds collectors that light, heat, and humidity are enemies of old paper, and recommends you try to avoid hanging a map or any favorite work of art where sun may strike.

Veronica McNiff is an arts adminstrator and a freelance writer specializing in the decorative arts. She is coauthor of The New York Book of Tea *and* The New York Book of Coffee and Cake.



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THE HUMAN FACTOR

The father of ergonomics, Henry Dreyfuss designed consumer products that became icons of our culture. He is celebrated in a museum exhibition and a new book

The industrial designer (top right, seen sketching in 1967) took into account the human form (top center) when working on products (clockwise from center): the archetypal black 1949 phone for Bell Telephone Laboratories (AT&T); 1939 Big Ben alarm clock for Westclox; 1930s kitchen utensils with brightly colored handles for Washburn Co.; the 1959 John Deere tractor.

BY JANE MARGOLIES

Fumble for the bedside clock and it will be easy to turn off the alarm. Snap a photo with a single push of a well-placed button. Grab the phone in an emergency and dial 911 in an instant. The fact that most consumer products are convenient and safe can be credited in part to Henry Dreyfuss, one of the pioneers of industrial design. Dreyfuss was responsible for the landmark book *The Measure of Man*, filled with anthropometric diagrams showing a typical person from childhood through old age, and he put his understanding of "human factors," now known as ergonomics, to use in designs ranging from the *Twentieth Century Limited* train to Singer sewing machines. These designs are hailed in an exhibition opening March 18 at the Cooper Hewitt, curated by Russell Flinchum, author of the accompanying book *Henry Dreyfuss: Industrial Designer* (Rizzoli).

The self-made Dreyfuss came to industrial design after a brief career in the theater. He started out in stage design in the 1920s, apprenticing to Norman Bel Geddes and then, on his own, doing sets for such Broadway shows as Jerome Kern's *The Cat and the Fiddle*. His involvement with the theater waned as he turned to designing for mass production.

Characteristically dressed in a brown business suit, Dreyfuss was practical, responsible, and reassuring to corporate clients. He learned to sew while under contract to Singer Sewing Co., to drive a tractor while working for John Deere. According to Flinchum, the designer was never interested in styling for styling's sake. His five tenets of design—which he loved to tick off neatly on the fingers of one hand—were: "first, convenience of use, including utility and safety; second, ease of maintenance; third, cost of manufacture and distribution; and fourth, merchandising and competition. And last, but not least, we consider appearance."

Nevertheless, Dreyfuss products were beautiful, simple, seamless forms. Another designer, George Nelson, spoke of them admiringly in 1973: "Many things we see in our houses and our offices that Henry had something to do with have stood up very, very well." Referring to the ubiquitous round wall thermostat Dreyfuss designed for Honeywell, Nelson continued, "Even that almost invisible little thermostat you see everywhere. It's quite hard after ten years to figure out what you would do that would be any better." ■

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PHOTOGRAPH BY THORNTON MORRIS ASSOCIATES

THE MING THING

Tapping into the '90s taste for luxury that doesn't shout, the exquisitely simple hardwood furniture that appealed to imperial China's most refined connoisseurs is becoming today's hottest international antiques trend

By Martin Filler

As often happens in the world of art and antiques, a steadily mounting but unheralded trend can burst into public awareness with one headline-making sale. Rare Chinese porcelains have been highly prized (and priced) ever since they began to appear in the West during the late Middle Ages. But it was only with a landmark auction at Christie's in New York last September that Chinese furniture of the Ming and early Qing dynasties began to catch up with the ceramics. Totaling $11.2 million, that sale fetched six- and seven-figure sums previously attainable only by 18th-century French, English, and American furniture. All at once, museum curators, dealers, and collectors began to look afresh at one of the pinnacles of craftsmanship in all of human history.

Now antiques aficionados intrigued by this latest boom will have an ideal opportunity to see gathered in one place the best pieces on offer from four firms that are among the world's foremost dealers in classical Chinese furniture. Exhibiting at the second International Asian Art Fair at the Seventh Regiment Armory in New York from March 22 through 26 will be Grace Wu Bruce of Hong Kong; Robert Ellsworth of New York, whose book *Chinese Furniture* remains the basic text on the subject; the knowledgeable Nicholas >

In the New York gallery of MD Flacks, Ltd. (above), Chinese furniture and decorative objects of the Ming and early Qing dynasties are arranged in the manner of a scholar's study, a fashionable style at the time even for non-intellectuals.

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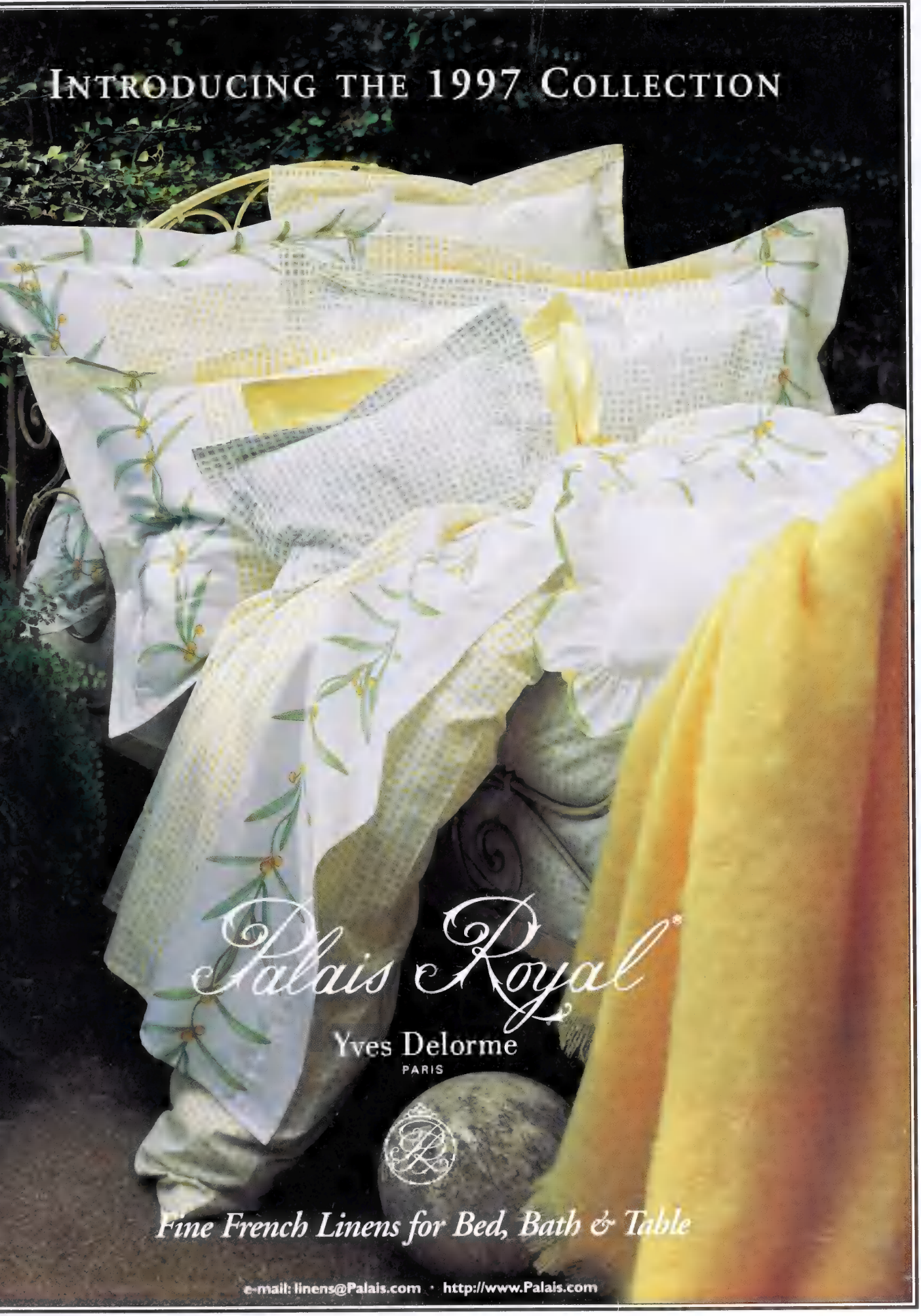
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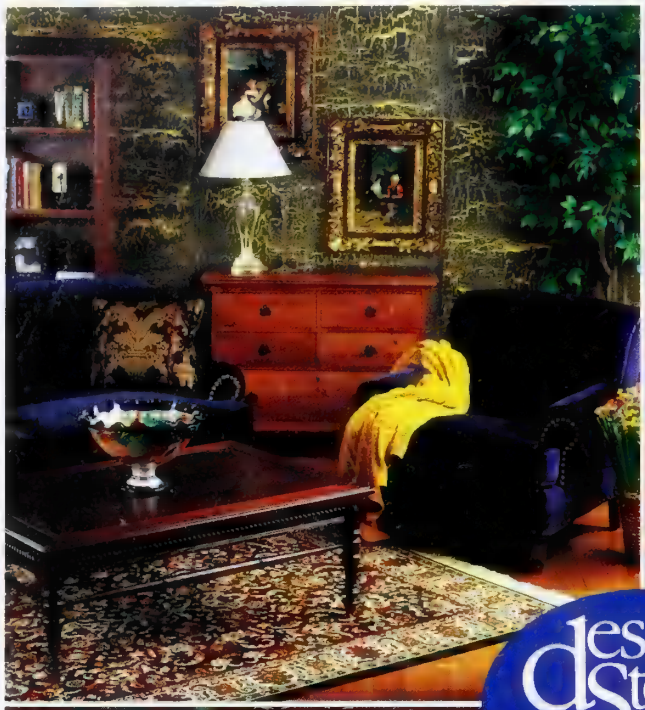

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Grindley of London; and the thirtyish husband and wife team Marcus and Debbie Flacks of New York.

Though several American museums have long held noteworthy collections of Chinese furniture—especially the Nelson-Atkins Museum of Art in Kansas City, Missouri; the Metropolitan Museum of Art; and the Philadelphia Museum of Art—few can boast the superior level of material that has come onto the market since China loosened its export restrictions in the 1980s to spur an influx of foreign currency. When that trade was sanctioned by the government, an estimated 50,000 "runners" (local scouts for dealers) fanned out across the country and picked it quite clean of its long-overlooked furniture treasures. Amazingly, it was not until the recent opening of the new Shanghai Museum that antique furniture was given an entire gallery in a mainland Chinese institution.

Recognition of those marvelous artifacts has been equally slow outside China. The Western aesthetes who flocked to Beijing in the 1920s and '30s because they could live there cheaply but grandly were the first to take fine Ming and Qing furniture to the west. That trickle stopped completely after the Communist takeover in 1949, making the new outpouring of antiques all the more astonishing. "We've had to reconsider the whole criteria by which we judge Chinese furniture," says Nicholas Grindley, "simply because we've now been exposed to a great deal more." For example, the Minneapolis Institute of Arts, a major buyer at the breakthrough Christie's sale, is becoming a leading public collection through acquisitions of a quality undreamed of a few decades ago.

Yet it is not just the new availability of masterworks that has made antique Chinese furniture seem so very much of the moment. Put out of your mind the cliché image of elaborately carved, black lacquered, mother-of-pearl inlaid pieces, much of it done in the 19th century for export. The art of the Ming Dynasty (1368–1644) is esteemed for its subtle balance between richness and refinement—a sumptuous simplicity—and that aesthetic continued into the first part of the Qing Dynasty, until the mid-18th century when standards declined.

The period's best furniture is typified by precious woods (above all *huanghuali*, the top grade of several closely related species of rosewood and padouk, and *zitan*, akin to palisander), ingenious joinery (cabinetmakers seldom used nails or glue), and superb proportions passed down through the millennia.

Classical Chinese furniture reveals its maker's ability—or lack of it—to a pitiless degree. "European furniture, with its reliance on veneers and inlays over structures of secondary woods, is 'facade' design," maintains Nicholas Grindley. "In Chinese furniture you see the skeleton of the piece and it has to be technically perfect to work." As Marcus Flacks adds, "It was the greatest furniture ever made from a structural point of view."

An 18th-century huanghuali table from Nicholas Grindley.

That daring reliance on naked beauty appealed especially to the wealthy Ming government officials and literati who were educated to the ideal of sophisticated understatement. The average Chinese who could afford furniture lived with softwood and bamboo pieces. But even the most costly hardwood chairs, tables, and cabinets did not proclaim obvious expense to the uninitiated. As China became a more urban society during the peaceful and prosperous Ming Dynasty, the growing cult of nature prompted a taste for bold wood graining, the use of uncarved mineral specimens mounted as sculpture, indoor gardening, and other reminders of the rural environment. In that nostalgic longing for the simpler country ways and the avoidance of ostentation coupled with a quiet opulence we can hear a distinct echo of our own preference for inconspicuous consumption.

A Ming huanghuali painting table and horseshoe armchair from Grace Wu Bruce.

Though Chinese furniture and decorative arts mix well with virtually every period of Western interior design, they work to especially striking effect among 20th-century painting and sculpture. "Our largest crossover clients have been people who collect modern and contemporary art," reports Flacks, "because there are few kinds of furniture that not only cohabit with that type of art but actually enhance it." Furthermore, to a generation that has fallen in love with the Eastern-influenced furnishings of the Arts and Crafts period, it is a logical next step to go back to the original source. You can still get exceptional Chinese furniture in the same price range as fine Arts and Crafts pieces, starting at around $10,000.

Despite the record-breaking auction results, those high sums are invariably for the most desirable forms (such as pairs of yoke-back armchairs) in the rarest timbers (*huanghuali*, now almost extinct). "If you were trying to make a design with very thin members," explains Grindley, "you could achieve the necessary strength only with a very dense hardwood like *huanghuali*. But there is also a whole group of antique Chinese softwood furniture in so-called secondary timbers—such as cedar and camphor—that is still a quarter of the price of the rare woods, if not less. The proportions of softwood chairs tend to be chunkier, so those timbers work better for cupboards and boxes."

If the age-old passion for Chinese porcelains is any indication, Ming things may indeed become the next century's international style in antique furnishings. What is most unlikely is that classical Chinese furniture will ever return to the shadows in which it had been hidden for so long. ■

Continued from page 32

crossing the frozen cove alone and got too close to the dangerous ice where the tide was strongest underneath. One of the eelers heard the dreadful cracking sound and ran over to where the boy had fallen through.

My booted son could not get out of the hole but the eeler pulled him free with the help of the pole. Neither my husband nor I saw any of this. How did I not sense danger, I thought later—what kind of mother is that? When I got back from an errand, my husband said our son had come home soaked and shaking; his socks instantly froze as they were pulled off his feet. I found him reading in bed, bundled up after a warm bath. He didn't want to talk about the accident, and I had to get his permission for a hug, but I was not to be denied.

We did not know who had saved our child until the next winter when the eelers came back. I went out on the frozen cove and approached one after another, saying, "I'm looking for the man who pulled a teen-age boy out of a hole in the ice last winter." Finally I was given the name of a roofing contractor from the next town who had told such a story. I wrote to him; he wrote back—two very emotional letters that my son didn't want to hear about—and the man came by in his pickup truck one day so we could meet. His company has done our roofing work ever since, of course, and when my son became a father I sent our benefactor the baby's picture as a reminder of what he did for us.

Not only did he prevent a tragedy, he made it possible for us to stay in our dear house. And my son is not going to be the next ghost here—that will probably be me, a link in the chain, a curator of this property. If those who follow (and that includes relatives) try to take away my Glenwood stove and my Hoosier cabinet and put in an island counter and banks of plastic laminate cabinets, doors will be found open. At the very least. ■

Elaine Greene is the editor of the Thoughts of Home column and of the recent anthology Thoughts of Home *(Hearst Books).*

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DOTING ON DOMESTICITY

When our features editor, Elaine Greene, gave me the Thoughts of Home piece she wrote for this month's issue, it brought back a flood of memories. Elaine and I have worked together for nearly three decades at several magazines, and through the years I have been a frequent visitor to the Long Island house she writes about so movingly.

Elaine's two boys and my two girls were much younger when she and her husband would occasionally lend us their weekend place before we built our own in a nearby town. Our daughters would take over the boys' twin beds and my wife and I would enjoy the parental room with a view.

As I recalled lovely summer afternoon parties on Elaine's back lawn, where three and even four generations might mingle, the fireside winter lunch she once gave for my in-laws, the good meals coming out of the quirky kitchen with three feet of counter space, I was reminded of what a home-loving group I work with.

Elaine is just one of many colleagues who dote on domesticity. Peggy Kennedy, who puts up a tree in the city *and* in the country, takes off a full week before Christmas to bake cookies, wrap presents, entertain friends. Every minute they can spare, Jane Ellis, our food editor, and her architect husband are in Connecticut, where he remodeled their kitchen so beautifully it landed on our May 1995 cover. Articles editor Jane Margolies and her husband have just bought a new apartment, and although she was surprised at the admiration prospective buyers felt for her old one, I wasn't. House Beautiful editors are really *into* their spaces—and not just these four.

For the Thoughts of Home feature Elaine edits, she is always looking for people who are "into their spaces." Two of our star contributors have fulfilled that requirement and far more. Suzannah Lessard described her years at a Catholic boarding school in "The Luxury of Order" (House Beautiful, December 1995). She has recently published *The Architect of Desire* (The Dial Press), a memoir of her great-grandfather Stanford White, the powerful and notorious Beaux-Arts architect, and the generations that followed. A Book of the Month Club selection, Suzannah's new book leaves no doubt why she found the orderly life in the convent such a luxury.

Frances Mayes, who wrote "Under the Etruscan Wall" for us, has won high critical acclaim with her new book *Under the Tuscan Sun* (Chronicle Books). Readers of Frances's December 1993 House Beautiful piece had a head start on this memoir of buying, renovating, and living blissfully in a once-abandoned villa on the outskirts of Cortona.

The love of home is not just what our staff and our contributors represent; it is and has always been the heart and soul of this magazine.

Louis Oliver Gropp

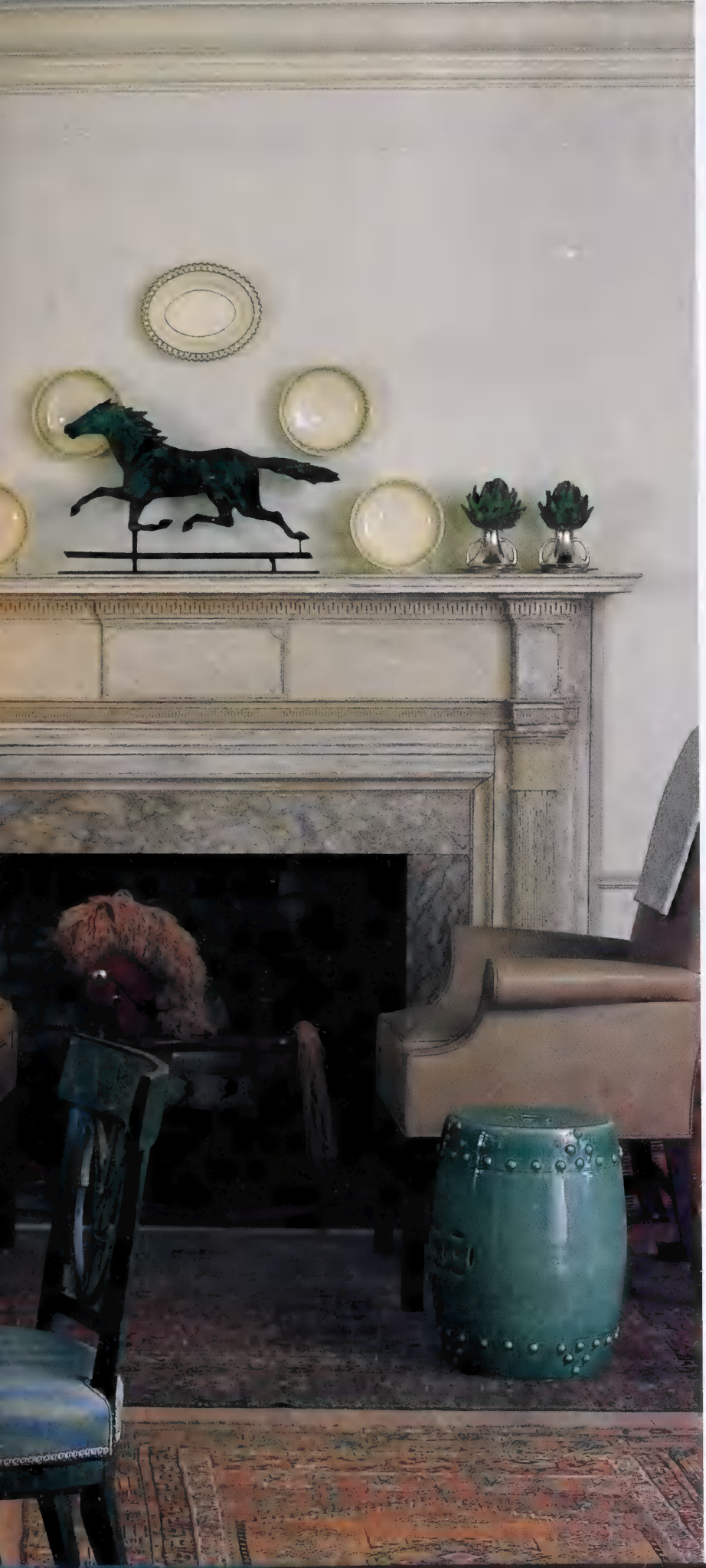
EDITOR IN CHIEF

THE TIMELESSNESS OF LUXURY

John Saladino, the patriarch of proportion, adds classical airs and graces to a 1920s fieldstone house

By Christine Pittel
Photography by Michel Arnaud
Produced by Sarah Kaltman Cantor

Classical proportions unify the two-story-high living room (opposite), where an American Hitchcock chair brings out the curves in a sleek glass-and-steel coffee table designed by John Saladino and inspired by Pompeii. Above: Ivory wool Roman blinds filter the sun in the solarium, formerly a porch, where Saladino upholstered the banquette cushion in Greek mattress-style to complement the Greek-inspired klismos chaise longue by T.H. Robsjohn-Gibbings. Taupe paint on the cornice picks up the color of the exterior stone wall.



Now that's service! Not only did John Saladino decorate this Connecticut fieldstone house for a busy executive and his wife, he also found it for them. One evening, leafing through one of those magazines that come to the door if you are lucky enough to have the right ZIP code, he noticed an ad for this extraordinary seven-acre estate right on Long Island Sound, within an hour's drive of Manhattan. "That's seven acres *parallel* to the water, not perpendicular," says the designer, who doesn't miss a detail. "These people are longtime clients, and I immediately called them up and said, 'For God's sake, go buy this property!'"

There is nothing built by man that Saladino cannot improve, so he proceeded to design a gatehouse and poolhouse, and to substantially remodel the 1920s French Normandy residence. "It had been desecrated by a rock star," he sniffs. "We're talking serious violations like maroon walls with monkeys painted on them, bronze-tinted mirrors backing the bookcases, and one of those ghastly flotation tanks for New Age meditation."

Proportion is all in this perfectionist's canon, and since walking into the low-ceilinged living room felt like stepping into a sandwich, Saladino persuaded the clients to relocate the master suite above

Flexibility rules in the dining room (left), which can accommodate an intimate supper for two in front of the fireplace or a formal dinner for eighteen when the demilune sideboards are hooked to the ends of two square tables, one of which is draped here in a washable striped cotton. Above: Larger groups can spill over into this informal dining room, separated from the rest of the house by gauzy portieres. John Saladino's classical balustrade table is easily moved on concealed wheels.

two stories. Then he installed gracefully arched ten-foot-tall French doors to take advantage of the water view. But his most dramatic gesture is undoubtedly the 2½-story-high entrance hall, with a grand formal staircase spiraling up toward an oval milk glass oculus set in the ceiling. "I wanted people to gasp when they entered, and they certainly do," he says.

Saladino added classical details throughout the house in tribute to his clients, who are, as he puts it, "people who love and endorse the classical world." Two Doric columns set off a new informal dining room with a floor-to-ceiling bay window facing Long Island Sound. The classical motif is also carried through the furnishings, with T.H. Robsjohn-Gibbings's Greek-inspired klismos chaise longue offering space to stretch out in the solarium, ancient Greek pottery accenting the living room, charioteers racing across china in the library, and, separating several rooms, elegant portieres redolent of antiquity. The Greek references underline the classical roots of the other period pieces that are deftly thrown into the mix, such as the American Federal fireplace installed in the library and the delicately painted Italian Directoire dining chairs.

As always, John Saladino starts by anchoring each room with a splendid carpet, such as the 19-century Kotan that sets the tone in the living room. Three principal hues run through the house and up and down the color scale—cream deepens to ocher then gold, apricot turns to coral then cinnabar, and celadon metamorphoses into amethyst then periwinkle blue. Like the Greek theme, the palette pulls the house together into a sensuous, luxurious, and timeless retreat.

John Saladino stripped a chocolate brown stain off the white pine paneling in the library and then had it pumiced with rottenstone to create a softly aged look. The circa 1810 mantel he installed retains remnants of its original paint. A 19th-century Tabriz rug and a lush chenille throw draping the ottoman add to the play of texture. On a Rose Tarlow armchair upholstered in cinnabar velvet he tosses a highly polished cotton chintz quilted pillow—in one fell swoop both capturing and reflecting the light.

"I try to put solid colors on the largest pieces of furniture in a room so as not to be betrayed by the whims of fashion. Today's chintz is tomorrow's embarrassment"

John Saladino merged two rooms into one to create the master bedroom (right), warmed by an Aubusson carpet. Rich peau de soie the color of old ivory is hung from medallions behind the bed. Two klismos chairs by Robsjohn-Gibbings flank an 18th-century English walnut burl chest-on-chest and sound another classical note. Saladino's Landau sofa at the foot of the bed provides a comfortable spot to relax with morning coffee and the view. Above: The toilet and shower are behind frosted and mirrored glass doors in the new octagonal bathroom of the woman of the house. Parachute nylon hung from silk cord looped over a rod makes an inexpensive and mildew-free shower curtain.

FOR MORE DETAILS SEE [illegible]

MOUNTAIN GREENERY

Southerners have always taken to the hills in the hot summer months, so Nancy Braithwaite of Atlanta had many traditions to draw upon when she decorated a new retreat

"You know how I love textures," says interior designer Nancy Braithwaite. This porch in Highlands, North Carolina, is a textural tour de force with sisal rug, burlap table skirt, bamboo blinds, and wicker chairs that are all antique, each a different shape and color. When Braithwaite asked Lyn Perry, a weaver, to make fabric for pillow covers she specified "something coarser than burlap." The long side of the porch, facing the Blue Ridge Mountains, is fixed glass; sliding glass doors on each end open in summer to let breezes blow through.

By Elizabeth H. Hunter
Produced by Dara Caponigro
Photography by Thibault Jeanson

"When I saw the colors Nancy came up with I just said yes, yes, yes," the owner remembers about the taupe greens, tobacco browns, and weathered blues that Nancy Braithwaite chose for this mountain retreat in Highlands, North Carolina. Braithwaite's client was praising the Atlanta interior designer for "being so tuned in to the way we live." Client and decorator first met twenty years ago in Deanne Levison's Atlanta antiques shop, where they discovered a shared passion for American antiques. (The red-painted chairs at the head and foot of the Highlands dining table and the blue blanket chest in the bedroom are Levison pieces.) On their first decorating project, the two women discussed everything, but now "We don't need to talk much," says the client. Her instructions for the Highlands retreat were simple: "I want a mountain home."

Braithwaite knew she meant an unpretentious place with cool, dim rooms—something southerners crave in summer, even if they have air-conditioning. But when Braithwaite went to Highlands, in the Blue Ridge Mountains, she found the house too bright. "Light in the mountains shouldn't be intense," she says, "but filtered, as if through green trees." Bamboo blinds stained brown cut the glare on the porch; muted colors "quiet everything down."

"Color is a powerful stage-setter," says Braithwaite. "When you walk into a bright yellow room you can be sure it will be relentlessly upbeat. I prefer to stimulate people's own imaginations with dusty, ambiguous colors." The palette she used here gives the rooms a cool, woodsy feeling. Though she believes in color, Braithwaite understands when it's not enough. It was clear that the house, relatively new and generic, needed architectural help to give it a feeling of age and a sense of place. So she called Norman Askins, an Atlanta architect, who installed whitewashed posts and beams for the living room as well as a magnificent green-painted mantel; he also found old doors and 18th-century wainscoting for the dining room. Braithwaite and Askins knew when to stop, never trying to make the house look as rustic as the old log summer houses in the area. The owner likes it that Braithwaite doesn't go overboard. "Everything she does is so right."

Greens and browns in the living room (opposite top) create a splendid setting for Audubon and Catesby prints. In the family room (opposite below), a thick braided rug and slightly overscaled sofa and chairs (the owner and her husband are both tall) make this a favorite place to sit. Tramp art mirror hangs above the sofa. Top right: Architect and owner discovered living room mantel at Don Scott Antiques Market in Atlanta. Right: Burlap curtains have tapestry borders.

Four-poster in the master bedroom was made by Phil Ledford, one of the Atlanta craftspeople Nancy Braithwaite describes as having a "wonderful sensibility." New wainscoting was painted dusty charcoal to complement the blue paint on the blanket chest, a 19th-century southern gem. Opposite: Linda Ridings, who mixes Braithwaite's wall colors, painted leaves above salvaged doors in the dining room. Ridings also painted the reproduction Windsor chairs to make them look old.

FOR MORE DETAILS
SEE READER INFORMATION

WARMING UP THE LOFT

No cool industrial aesthetic here. With its honey-colored floor and blond thirties furniture, Jonathan Straley's San Francisco space feels snug and intimate

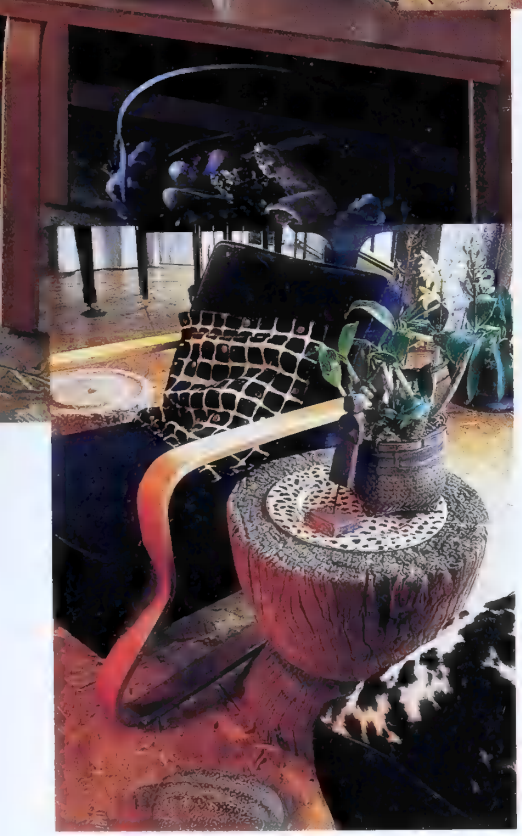
Two-thirds of the loft is devoted to the living room (left), the warm woodlike floor contrasting with the concrete ceiling, which was left in its original state. Above the fireplace, a hinged painting hides the TV. On the other side of the column, bookcases frame a cozy entry (above). Right: A Georg Jensen coffee service on Alvar Aalto table. Under table, ceramic sculpture by Gary Shōyama.

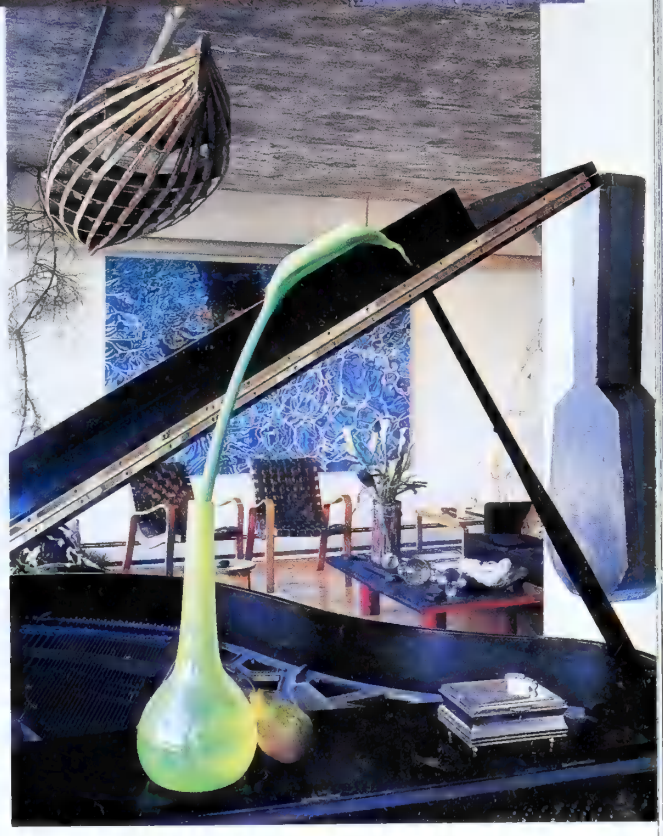
By Lynn Freed Photography by J.D. Peterson Produced by Jody Thompson-Kennedy

"Visual intimacy" is how San Francisco designer Jonathan Straley explains the magic he has wrought on his loft, a kingdom of light and warmth, open space and cozy corners. When Straley bought the loft in a converted chocolate factory, it was a large room of sandblasted concrete, punctuated by three huge pillars and a wall of factory-style floor-to-ceiling windows. "The place felt too small," says Straley. "But I didn't want to divide it into rooms. I had to find another way to warm it up."

To separate the living room visually, Straley created a thick freestanding wall, building a false fireplace on the front of it. This moved the focus of the room inward, away from the windows. He laid down a "wood" floor—four-foot squares of oriented strand board (OSB), generally used under shingle roofing—setting the squares in different directions to catch the light and give a parquet effect.

The result is a perfect home for Straley's 1930s furniture, large-scale artwork and exotic *objets*, and his Dalmatian, Balance: a wonderful place to wake up and smell the chocolate.





Cid Under Water *by Kent Roberts (far left) balances the airiness of the living room with a hint of water, as does the framework of a kayak suspended from the ceiling (right). Among the owner's collection of objets are a copper cooling coil hanging on a column next to the dining area (above) and an old Indonesian rice pounder used as a side table (near left).*

FOR MORE DETAILS, SEE READER INFORMATION.

AN ARTFUL GARDENER

To Andrew Lawson, British garden photographer and painter, a patch of Cotswold earth and a world of plant materials form yet another medium in which to express his sense of composition, drama, and color

By June Ducas Photography by Andrew Lawson

A view in spring (above) from the conservatory at Gothic House onto the lawn with the focal apple tree in blossom. The oak chair in the foreground comes from Paul Anderson, a North Devon craftsman who makes furniture from gateposts that have been weathered on the cliffs for one hundred years. Below left: A blush pink Clematis montana *climbs the walls of Briony Lawson's studio. Overflowing their pots, a mixture of tulips 'White Triumphator' and 'Mount Tacoma' bloom in May. Below right: In front of the conservatory, scarlet and magenta petunias in oval terra-cotta pots tumble freely. Opposite: Black tulip 'Queen of the Night' is a perfect foil for the bright scarlet variety 'Red Shine' within a square of clipped box. Behind the tapering path lies the pleached lime avenue.*

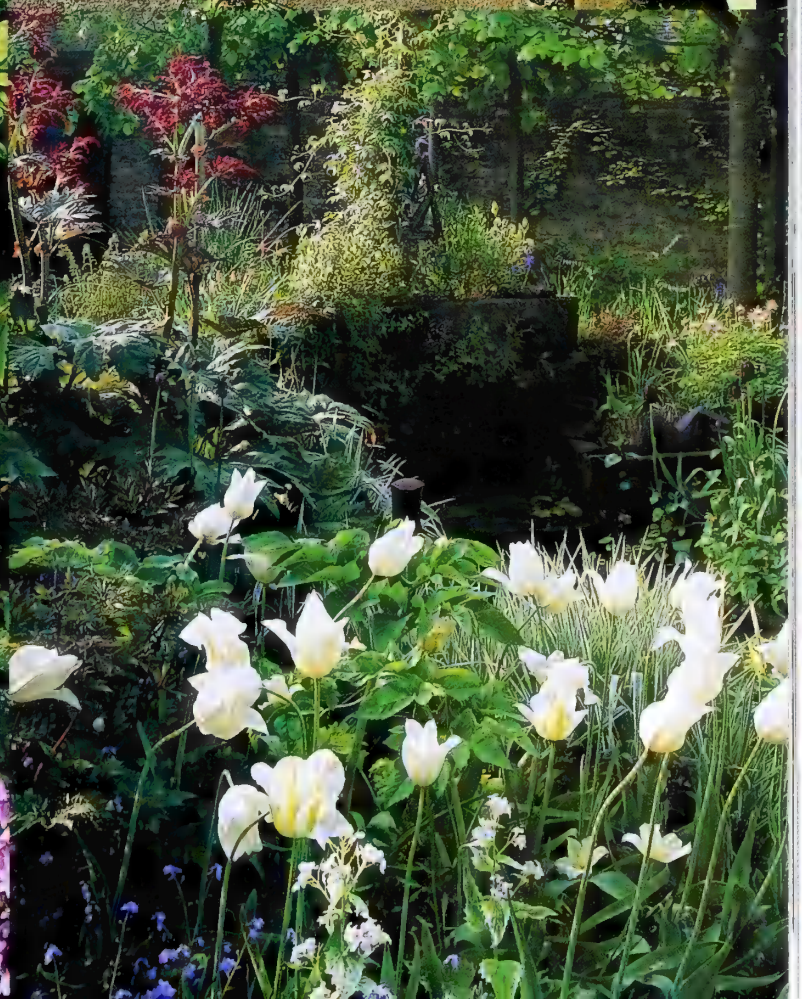
The distinguished garden photographer and landscape painter Andrew Lawson has barely a third of an acre to work with at Gothic House in Oxfordshire, but his artistry has turned his home grounds into a visual masterwork. Diverse moods and emotions are evoked by the interlacing shapes of secret enclaves, vistas, grassy walks, and brick footpaths, but together they form a seamless whole. Plants and flowers, some in calm and dreamy colors, many more in singing tones, satisfy the eye of the viewer as well as any painter's palette.

The spiritual center of the garden is an old apple tree. Behind it, a semicircular oak trellis inspired by Henri Matisse's painting of a Moorish screen veils an ornamental vegetable patch where carrots with feathery leaves, ruby chard (a member of the beet family), and tawny brown lettuces grow. In their midst, giant Scottish thistles thrive, and alongside stand slender wooden obelisks on which sweet peas and clematis in closely related blues—deep mauves and violet—run rampant

"I wanted to give the place an air of mystery, with each secluded area beckoning the visitor on," says Lawson, who has been gardening since the age of eight. "Toward the bottom of the garden I made a pond and beyond planted my *folie de grandeur*, a pleached lime avenue—the sort you see at grand places like Chatsworth." Beneath the trees are shade-loving plants—hostas, ferns, and trilliums. The focal point of the allée is a beautiful bronze-colored torso by his wife Briony, whose stone sculptures and stylized woodcarvings enhance every corner of the demesne—most evident on a bleak wintry day, when the garden is bare.

Everywhere, Lawson plays brilliant tricks with perspective. A trellis on one wall has vertical slats starting a foot apart and diminishing to two inches at its far limit, giving an optical illusion of greater distance. Set at an angle to counterbalance the set-square feel of the garden, a grassy

Narcissi and tall plumes of the muted red flowering rhubarb Rheum palmatum *(above) mingle with greeny yellow euphorbias and a medley of white flowers in this border. Opposite, above left: The golden foliage of a small* Robinia pseudoacacia *tree is a punch of color with the huge mauve-tinged flowerheads of* Allium Christophii *and the evergreen shrub,* Lonicera nitida *'Baggesen's Gold' plus clusters of blue geraniums. Opposite, above right: In striking contrast, these two tulips, 'Orange Parrot' and the inky black 'Queen of the Night,' resemble an old master Dutch painting. Opposite, below left: Pink bluebells, peony-flowered tulip 'Angelique,' and* Alchemilla mollis *glistening after rain. Opposite, below right: One side of the pond on springtime with flowering rhubarb, the variegated white honesty* (Lunaria), *and delicate forget-me-nots.*

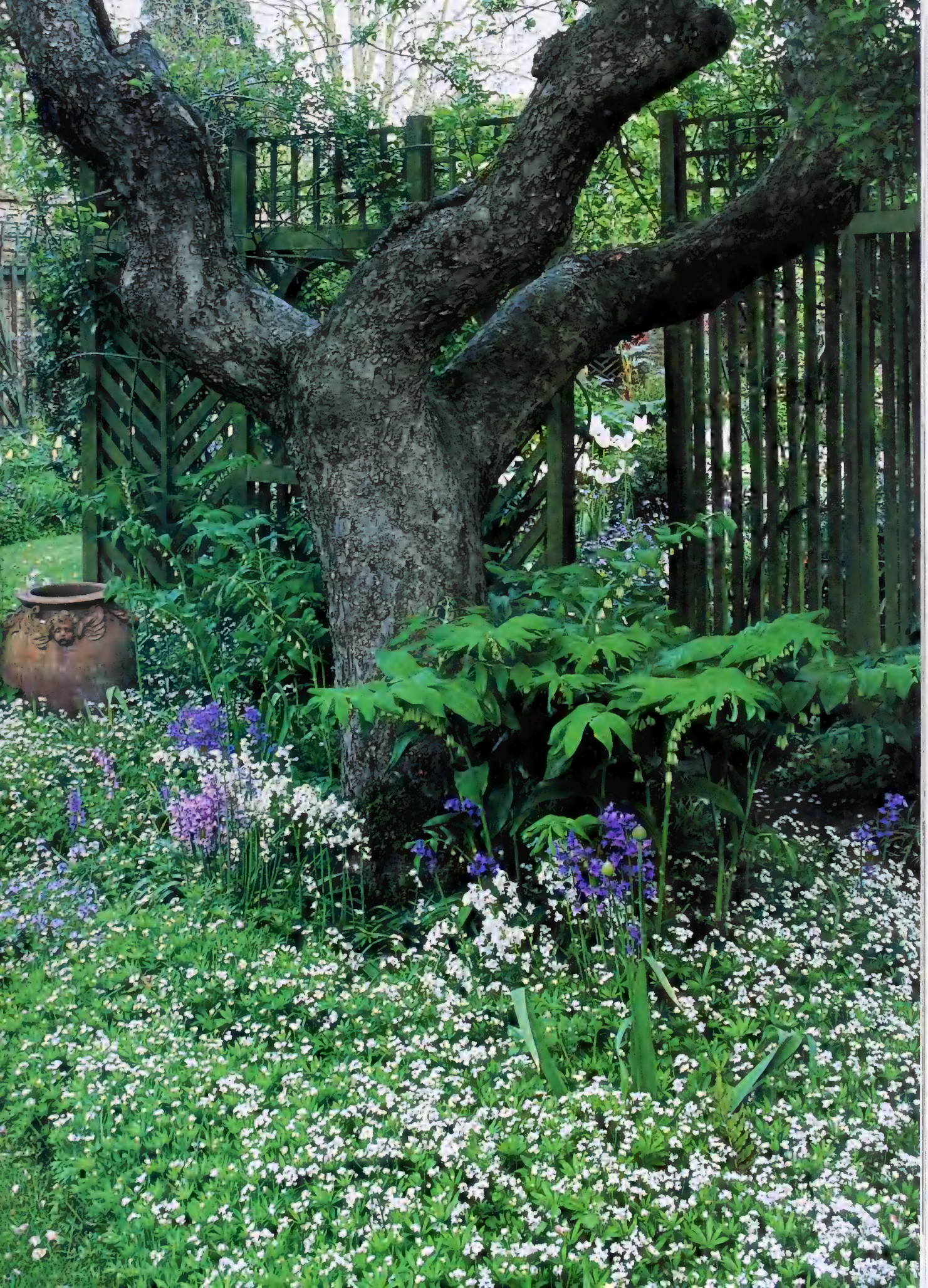


pathway between the herbaceous borders is wide at the top, tapering to a narrow end. Although only ten yards long, as if by magic it appears five times the length, tapering from 12 feet wide at the start to three feet at the finish. With further sleight-of-hand, Lawson broadens the look of his borders here by planting narcissi and other bulbs in varying heights—tall ones nearest the viewer, graduating down to the lowest at the far end.

Color is Lawson's particular passion. Rarely plumping for the pretty, he revels in glorious clashing hues: burnished orange lilies versus purple salvia, hot red poppies contrasting with dark green foliage. He exploits the tension between vivid magenta roses, blue cornflowers, and lime green foliage. He has even been known to juxtapose black hollyhocks and white roses—smart as a chorus line in top hat and tails. Using a plethora of antique cooking dishes and dairy pots in terra-cotta—"the more weathered the better"—he plants scores of annuals, changing them from year to year. "That way," he says, "you can be sure of a never-ending cycle of intense and exciting color."

The stone terrace (above) has emerging clumps of poppies between the cracks. Against the wall by Briony Lawson's studio, underplanted with more white tulips, stands a tall terra-cotta chimney pot that in summer sprouts giant hogweed in profusion. In the foreground, a dry stone wall covers up a 31-foot deep well.
Opposite: A close-up of the old apple tree framed by a semicircular wooden trellis that was inspired by a painting by Henri Matisse. In late May the ground is carpeted in white sweet woodruff.

FOR MORE DETAIL ▸ SEE READER INFORMATION



A HOUSE WITH TWO FACES

The impassive street facade of architect Rob Wellington Quigley's new house for an art-collecting couple gives no hint of the exuberantly open quality of the rooms that face the Pacific Ocean

By Susan Zevon Photography by Tim Street-Porter
Produced by Susan Zevon and Beverly McGuire Schnur

On a southern California street between the ocean and a windswept bluff stand wall-to-wall wooden bungalows. Among them a new facade of garage doors conceals an astonishing concrete, steel, and glass house designed by award-winning architect Rob Wellington Quigley.

For the past few years Quigley has devoted himself to the design of low-cost housing, so he welcomed the opportunity this project gave him to explore new technologies and materials. His clients were a couple with grown children who chose the narrow lot for the excitement of living on the oceanfront. Collectors of contemporary art, they wanted a house that would be not only a backdrop for their paintings and sculpture but also a work of art itself. "We interviewed several architects, but Rob was the one who really seemed to listen to what we had to say," the wife recalls. "We told him we believe that strong materials like concrete and steel can be graceful and elegant."

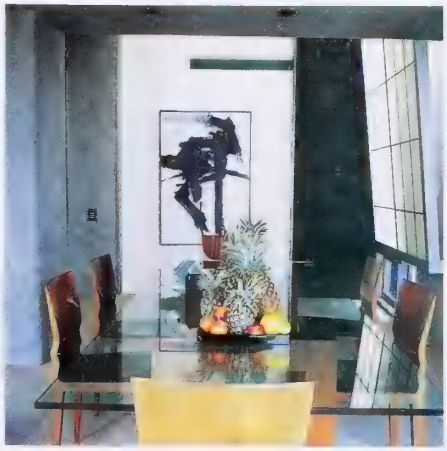
The couple remembered with pleasure a waterfront restaurant in San Francisco that was built like a greenhouse and asked Quigley to give them that experience, along with ample wall space for their art. Huge glass expanses facing west would have been impractical until recently. "Ten years ago, this house could not have been built," Quigley says. "You would have fried." The tentlike canopy of glass facing the Pacific is made of double layers of glass with newly developed heat-resistant properties. Expansive overhangs and wood shutters bring added sun protection. Retractable skylights, seven-foot high pivoting glass doors, and numerous operable windows provide cross-ventilation and fill the house with ocean breezes, the bracing smell of salt air, and the soothing sound of the surf.

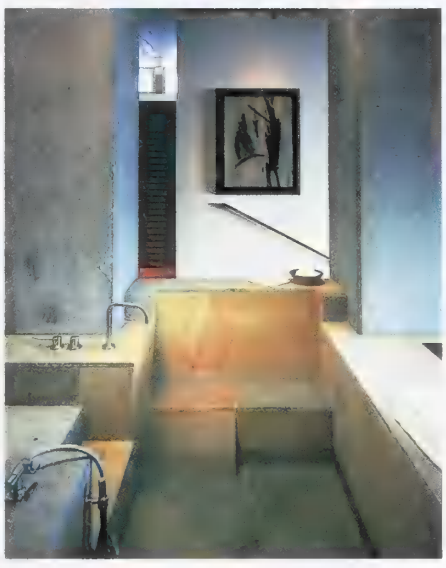
"When I was in school I spent a lot of time with dancers and developed a strong interest in choreography, of how people move through a space," Quigley says. In his choreography of this 3,100-square-foot house, the ocean views are fully revealed only deep inside.

The architect leads you from the street through a series of overlapping indoor and outdoor spaces. Inside the iron entrance gates he placed a vegetable garden and sandy courtyard from which only walls are seen. From here you may either enter a grassy second courtyard, from which he granted a peek at the ocean through the windows. Or you may enter the house, ultimately arriving at the living room where the tentlike glass wall fully exposes the glorious water and sky view.

From the living room a sweeping steel-and-mahogany staircase leads up to the master suite and its upper-story deck. Because the guest rooms occupy a separate building—the upper floor of the garage—there was no need for privacy, so this bedroom is open to the living room below. The luxurious suite includes a study, bath, laundry, and a circular shower with a view.

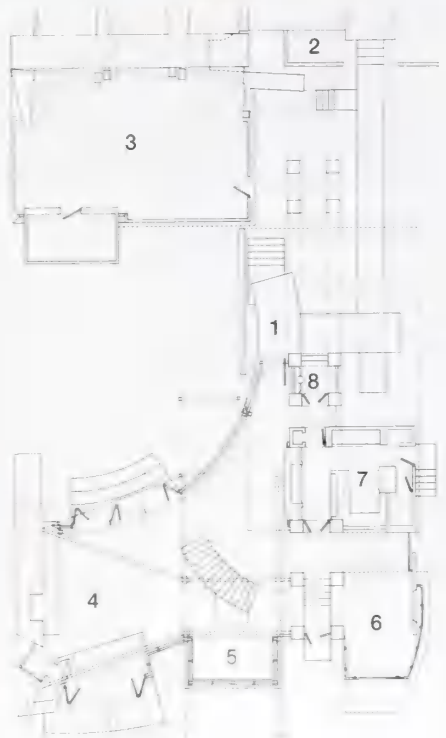
Seen from the street, three-car garage is topped by guest quarters (above left). Above right: Courtyard curves around the Melicocca trees. Mahogany framed doors pivot to open the living room to the court. Opposite: Living room's concrete columns support the soaring glass. Sculpture by Alexander Calder is to the right of the fireplace.



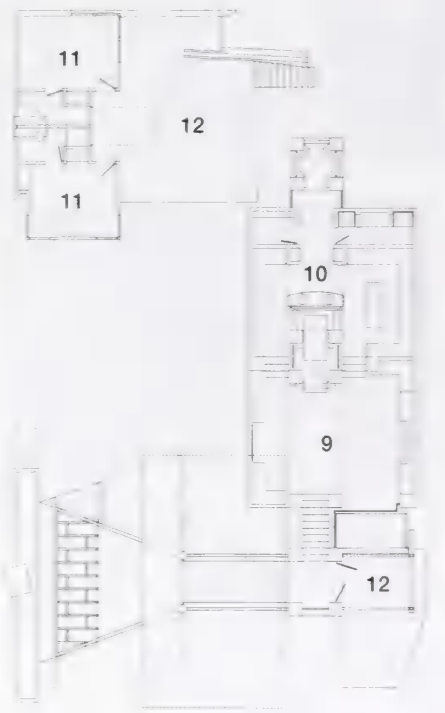


Spare furnishings from Limn Company allow the striking building materials and impressive art collection to shine (opposite). Clockwise from top left: Sitting room with lowered ceiling is a cozy alcove off the living room. Shoji-like window and painting by Franz Kline in dining room. A corner of the master bedroom with built-in mahogany bookshelves. Master bath looking toward painting by Barbara Weldon. Center of vanity in master bath is open to ocean view. Light bronze sink in guest bath. Stainless-steel appliances and countertops sparkle in the kitchen. Center: Shower at the east end of the house.

"The excitement of living on the ocean's edge is translated



Lower floor



Upper floor

A double-height wall of glass opens the west side of the house to the ocean views (opposite). It is protected by a 16½-foot overhang. Above, left and center: Movable redwood shutters shade the sitting room windows. Above right: Seven-foot tall doors pivot to open the living room to the deck, with its mesh canopy

1. Entry
2. Vegetable garden
3. Garage
4. Living room
5. Sitting room
6. Dining room
7. Kitchen
8. Bathroom
9. Master bedroom
10. Master bathroom
11. Guesthouse bedroom
12. Deck

to a series of architectural juxtapositions: thick walls of poured concrete against glass pavilions; deep shade and dappled light against the sun's harsh glare," Rob Quigley says

THE TROUBLESOME TUBE

By Carol Pelman

In her attic aerie (above) banked like a theater with rows of sofas, Bunny Williams, John Rosselli, and dogs watch videos and hang out, as does their TV set. Left: Tim Button and John Stedila, at the Ansonia Condominium Showcase in New York, show what can be done without getting out of bed. With the TV/computer-monitor set in an imposing mahogany screen and a handy control panel, one can check stocks, buy jewelry, and even print out on a bedside laptop.

What to do with the television? Ignore it, like some garrulous, intrusive salesman? Cover it, like the parakeet? Or let it swagger, puffed with techno-pride, through relaxed and laid-back rooms? As its screen grows should it be a wallflower or a wall-flourish? Here are some intelligent and carefully thought-out solutions by noted designers, who have packaged the problematical tube in unusual and appealing ways

At the Kips Bay showhouse in Manhattan, designer Diane Alpern Kovacs and her associate Elaine Kleiner whipped up the surprise of a countrified media room at the push of a button. An innocent-looking Gay Nineties chest (below) turns into a modern Nineties jack-in-the-box (right). Operated by remote control, its hydraulic motor raises the television set to viewing height. Another entertainment unit (lower right), comprising VCR and stereo set, is built into maple bookcases. Definitely not hiding its light like that peek-a-boo TV, it sports a checkerboard-pattern painted frame. The porchy rattan chair, just an arm's length away from crucial knobs and dials, faces the screen.

What could be more appropriate than a touch of Shakespeare for actress Ellen Barkin's living room? Something, after all, was always going on "behind the arras" and that's true here, too. Designer DD Allen has hung an equipment-concealing verdure tapestry on hospital-curtain track. A corduroy-textured velvet sofa invites long Sunday stretch-outs while two guests, conveniently mobile in castered chairs (left), can watch TV and keep warm by the fire.

Every bedroom needs a big tall mirror, especially one that incorporates major electronics like this (above), the work of Eve Robinson at the Rogers Memorial Library Showhouse in Southampton, New York. In a wood basket-weave frame, the mirror slides on exposed track to reveal a cache of audiovisual components. At the same time, it reflects (left) the tranquil room beyond—its playful beribboned comforter and scalloped curtains.

For the National Symphony Orchestra Showhouse in Washington, D.C., José Solis of Solis Betancourt says he covered seating and pillows in this second-floor family room with "pajamalike" fabrics to welcome the occasional sleep-over guest as well as relaxed soirées. The perfectly square room is centered by a witty and similarly square classical mini-monument coffee table/cabinet, which conceals both the projector TV and stereo equipment. Chairs and sofas focus on the impressive panel of a pearly canvas projection screen, flanked by overscale chairs. The screen can also be an easel for small family photos.

Hidden behind the walls of this Hollywood screening room: the very last word in projectors, sound equipment, and VCRs. Although the room often welcomes superstars, it is also planned to amuse the owners' children

For producer Doug Wick and Sony Pictures executive Lucy Fisher, no ho-hum and gloomy taupe-and-beige screening room would do. Instead their architect Michael Lehrer and decorator Laura Clayton Baker designed this easygoing space where kids are free to sprawl on the furniture and spin in swivel chairs. The room can be darkened and the concealed movie screen summoned by remote control.

FOR MORE DETAILS, SEE READER INFORMATION

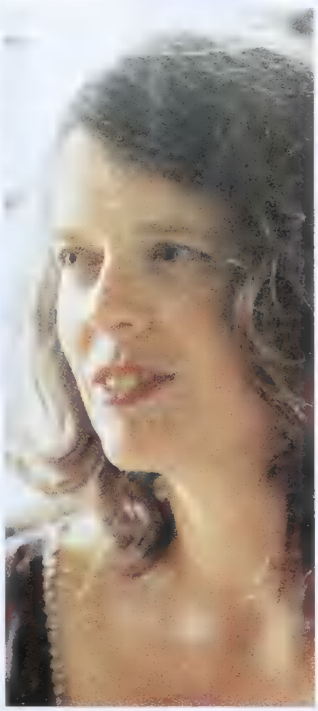
TO GOOD USE

When a private dealer's antiques are invited to share a home with her growing family, they don't just stand there. "I tend to find a purpose for everything," says Barbara Davis, who favors country pieces made for the comforts of daily life

By June Kurt

Photography by Jeff McNamara

Produced by Sarah Shaw



"I like simple, quiet rooms that don't push themselves on you," says Barbara Davis (left). Clockwise from opposite left: The 1940s wallhanging and garden chair are among the few 20th-century notes in the Davis house. A small 1810 Sheraton sofa was covered in a bold check instead of the usual brocade "to make it look even smaller." In the hallway, old wall-mounted post-office letter boxes take hats and mittens. A Massachusetts pewter cabinet lends height to the sitting room. Clean rounds of table and mantel mirror are played off against an ornate wrought-iron gate. At the French farmhouse table Davis slipcovered only the backs of chairs; as in old France and Holland, a fabric valance hangs over the fireplace.

A ten-year-old house on a suburban street in Basking Ridge, New Jersey, with kids playing catch out back is hardly the place where one expects to encounter a wrinkle in time. But when the door to the Davis house swings open, it's the early 19th century that greets you, agrarian version, with its handsomely humble surfaces and domestic artifacts. Any five objects on a tabletop here have the effect of drawing visitors into a trance of fascination: What was this glass jug for, other than catching the light? What are those tiny clay spheres scattered on a creamware platter—homemade marbles?

A budding interior designer and antiques dealer who sells out of her home, Barbara Davis, along with her attorney husband, has figured out how to live with as little evidence of this century as possible—and still raise a family. When she finds objects whose look and texture she admires—from a bee skep to a set of post-office boxes—she knows how to make them part of her life. If she can't sit or sleep on a newly found treasure, or store vintage fabrics in it, it becomes part of a subtle arrangement to enjoy as she goes about the house caring for her baby. Dog, cats, and the two older children

are accustomed to navigating with care, but things like carriage lamps mounted on rustic poles are secured to the wall lest they fall on someone. During the winter months, the trove of resident antiques tends to increase; in summer, when Mom trots her prizes off to antiques shows, the children might wake up one day to find the dining chairs gone forever.

Davis was a still-life photographer until she took up motherhood. Then she decided it was time to sell her antique props, but anyone who visits realizes that she's still composing shots. "I'll move things from room to room, not just for variety, but to bring out their potential, just as I do with plants in the garden." Portable furnishings, of course, are very 18th- and early-19th-century, and so is an innovative approach to making do, an ethic Davis embraces. She even creates mattresses the old-time way, by stuffing them with bedding straw. "They're economical and last forever," she swears, "and they're only a bit lumpy." As much as she loves exploring her chosen period, Barbara Davis has no illusions that life was better in the 1820s. "It was cold, dirty, and tough on women—though perhaps simpler." Just the same, what's next on her family's horizon, she predicts happily, "is a really old house."

The Davis look, clockwise from opposite left: She enlists antique racks to organize her office—dish rack for correspondence; herb-drying rack for clippings—while an Amish sewn rag rug softens a chair seat. Over the late-18th-century desk, glazed cotton fabric hangs as art. Framed seaweeds and grasses catch Davis's eye. As resourceful as a pioneer, Davis stuffed the mattresses of her chaise and Regency bed with straw, then covered them with cherished vintage fabrics. Shelved above an 1800 bird engraving, an artful arrangement.

FOR MORE DETAILS, SEE READER INFORMATION

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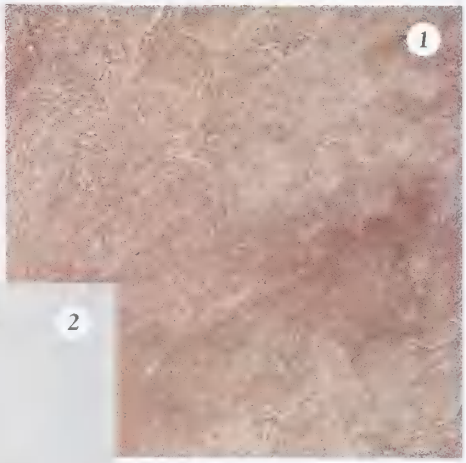
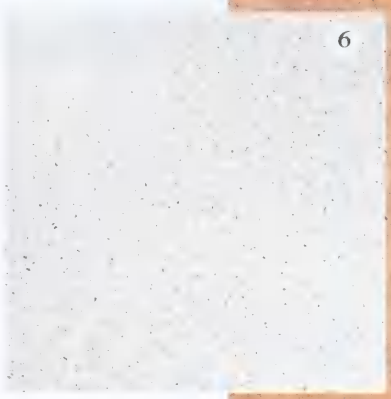
SOMETHING AFOOT

Laminate flooring, available in Europe for more than a decade, has finally made the American scene—with a bang. A number of top flooring companies have jumped into the market with brand-new collections, and we show you seventeen examples. Laminate flooring, a wood-based product, consists of a layer with a printed image under a protective surface. Made in blocks or planks, the most popular patterns are wood, stone, marble, and granite. The material is extremely durable and is suited to every room in the house with the exception of a room with a tub or shower. On top of a smooth floor we often float area rugs, so on two pages of this portfolio you will find a group of House Beautiful's favorites

By Kathleen Mahoney Photography by Ned Matura





AREA RUGS *Opposite: 1. Subtle nuances of organic colors blend with concentric circles in Odegard's hand-knotted Tibetan wool carpets. 2. Boldly colored squares make up this cut and loop, hand-tufted custom carpet of New Zealand wool from Christine Van der Hurd. 3. Melisca Klisanin's hand-painted canvas floorcloth displays a traditional 18th-century Ikat design. 4. Luminosity distinguishes the luxurious silk limited-edition rugs handwoven in China for Fort Street Studio.*

LAMINATE FLOORING *1. From Wilsonart comes this Fossil laminate flooring, 15½ inches square. 2. Carrara marble/white is a 15-inch-square Imagin laminate flooring by Armstrong, as are the next two examples. 3. Etruscan Marble/black. 4. Granite/rose Sand. 5. Limestone/block Copper, another Imagin laminate flooring by Armstrong, comes as a 15-by-25⅝-inch plank. 6. White Terrazzo laminate flooring by Wilsonart is 15½ inches square.*

LAMINATE FLOORING
Left: 1. Stained Pine laminate flooring from Fibo-Trespo. 2. Japanese Cherry laminate flooring from Fibo-Trespo. 3. Green-stained Maple, Imagin laminate flooring by Armstrong. 4. Oak Double Plank laminate flooring from BHK of America. 5. Indian Red laminate flooring from BHK of America. 6. Vanill Hard Maple from Formica. 7. Cork laminate flooring from BHK of America. 8. Seattle Pin laminate flooring from Formica. 9. Oak Planked laminate floorin from Pergo. 10. Butterscotch Maple laminate flooring from Formica. 11. Mahogany Blocke laminate flooring from Pergo.

AREA RUGS *1. Handwoven of Tibetan wool, this rug's design i rooted in the rich tradition of Tibet. From Gangchen Carpets. 2. The inspiration for this Joan Weissman carpet, which is hand tufted in the U.S. of the finest New Zealand wool, comes from the Cubist movement. 3. David Shaw Nicholls's hand-tufted New Zealand wool rug features an original motif. 4. Barbara Barry's design for this Tufenkia wool rug, hand-woven in Nepal, possesses a satisfying sense of order and subtle color.*

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TEA AT THORNHILL

At her Maryland farm, Dee Hardie, longtime House Beautiful columnist, delights in serving tea to the younger members of her family circle

By Dee Hardie
Photography by Melanie Acevedo
Produced by Jane Ellis

Beatrix Potter's Peter Rabbit (above), a perennial favorite, always amuses guests. Opposite, clockwise from top left: A cozy kitchen tea with Dee and her young flock. Orange butter cookies. A floury rabbit stenciled on country bread. Elim and Carolina, Swedish cousins, pick sandwiches from a crusty hand made from a hollowed-out country loaf. English teapot does double-duty. Martha, with her grandmother Dee, in a great-great-grandfather's rocker. A treasury of tea cups. Arthur savors his mug of tea. Center: The table set for company.

RVP 549
FUJI

FUJI RDP
RDP 1
RDP 2

FUJI RVP
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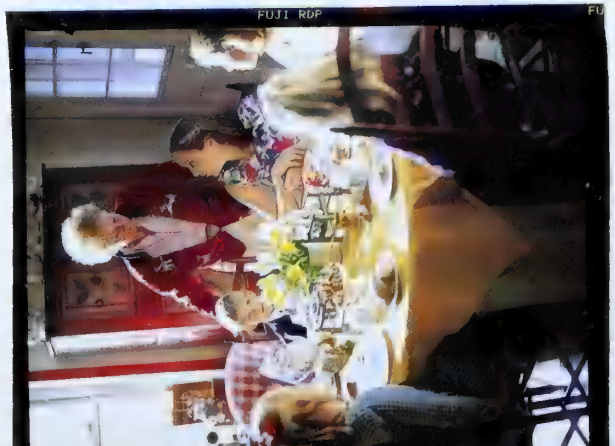
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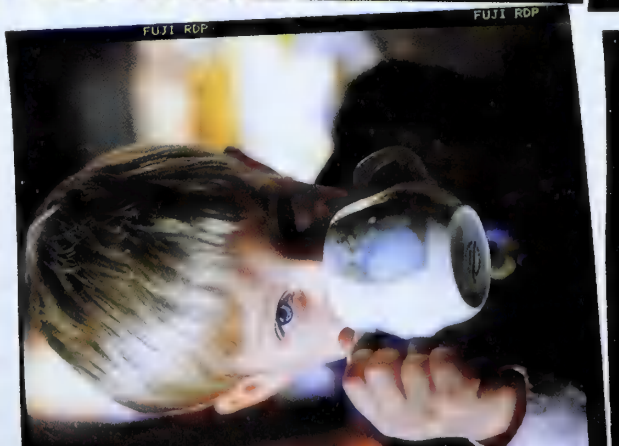
FUJI RDP

FUJI RDP

When I was thirteen I bought my first teapot. It cost $3, a goodly sum for me at the time. And I still treasure it. On this brown pot printed in gold is "For England and Democracy, World War II, Made in England, escorted to the U.S.A. by Royal Navy." I was thrilled. I thought I was helping win the war! Ten years later, when I worked in London, I became even more involved with the pursuit and pleasures of tea. At the office there was always "elevenses," tea and cakes in the mid-morning, and at 4 o'clock, afternoon tea. Everything, everyone stopped for these delicious moments.

Now at Thornhill the pattern continues with tea parties for our grandchildren, young cousins, and their friends. They love it. Once a month two cousins—Arthur, five, and Linn, four—come for tea, racing into the house full of excitement, saying, "Tea, please, and lots of honey!" And we indeed have a generous supply of this natural sweet from our son Todd's apiaries in Vermont.

Our granddaughter, Edith, thirteen, who lives right down the hill, helps me set the stage. We decorate the kitchen table with stuffed rabbits in fancy dress sitting in small chairs, their own miniature tea sets nearby. We even have rabbits holding place cards. I've collected this warren of rabbits for Edith on visits to England over the years. They're all hers, but their hutch is at Thornhill. (It's safer, she claims.) I also started gathering Beatrix Potter china—teapots, cups, mugs, plates—even before we had grandchildren. Now we have seven, with the youngest, eighteen-month-old Martha, who loves to sample a sip of tea and especially orange butter cookies from Amy's Bread in New York.

Once the young guests are seated, a parade of tomato and cucumber sandwiches, cookies, cakes and bread are placed on the table, along with pots of tea laced with milk and honey. Perhaps when these guests are older we'll use the more grown-up rose-covered teacups and antique teapots I keep in my Swedish grandfather's red cupboard. But we're in no hurry. Tea is being served.

Tea and company (opposite, clockwise from top left): Martha, Dee's youngest, admires one of her grandmother's many miniature, child-size, and grown-up tea sets. Arthur pours tea for his younger brother Linn. Arthur always pours. "Momma Dee," as the young call her, grows roses in her garden and collects English rose cups for tea. Carrot cake for a rabbit-decorated tea table, complete with "rabbit" place cards. Scones, apricot jam, and rabbit-shaped butter pats. Linn, a perfect little gentleman in blazer and tie. Sunburst apricot bread from Amy's Bread in New York. Eldest granddaughter Edith, right, and Lucy, a schoolmate, telling tales, maybe secrets, at teatime. Center: Hot cross buns for Easter, slightly warmed, an inviting addition to an old-fashioned afternoon.

ORANGE BUTTER COOKIES

Recipe from Amy Scherber of Amy's Bread, New York City

1 pound unsalted butter, room temperature
2 cups sugar
2 eggs plus 1 egg yolk
1 teaspoon orange oil
6 cups flour
1 teaspoon baking soda
1½ teaspoons kosher salt

Place butter and sugar in the bowl of an electric mixer and cream together until fluffy. Set aside.

Mix eggs, yolk, and orange oil together in a small bowl and stir into sugar mixture.

Sift remaining ingredients into a bowl and gradually stir into sugar mixture until just combined.

Drop dough by level tablespoons, about 1-inch apart, on a parchment-lined baking sheet. Flatten tops of dough slightly. Bake in a preheated 350°F oven for about 15 minutes. Do not brown. Remove pan from oven and transfer cookies to a wire rack to cool. Repeat process. Makes about 6 dozen cookies.

COUNTRY BREAD WITH RABBIT STENCIL

Recipe from Amy Scherber of Amy's Bread, New York City

¼ cup very warm water (105 to 115°F)
1¾ teaspoons active dry yeast
3 cups unbleached all-purpose flour
1½ cups coarse ground whole wheat flour
2¼ teaspoons kosher salt
1¼ cups plus 3 tablespoons cool water (75°F)
Flour
Cornmeal

Place the warm water and yeast in a small bowl and stir to dissolve the yeast. Let stand for 3 minutes.

Mix the flours and salt together in a large mixing bowl. Add the yeast mixture and the cool water. Mix the dough with your fingers into a sticky mass. When all the flour is incorporated, move the dough to a lightly floured work surface and knead for 4 minutes. The dough should be sticky and will not look smooth. If it feels stiff or dry, knead in additional cool water a tablespoon at a time.

Place the dough in a lightly floured bowl, cover with plastic wrap, and let rest for 20 minutes at room temperature (75 to 77°F).

Place on a lightly floured surface and knead again for 7 to 8 minutes, or until dough becomes smooth and supple but not too firm.

Place the dough in a clean, lightly floured bowl. Cover the bowl with plastic wrap and allow the dough to rise at room temperature (75 to 77°F) for 2 to 2½ hours, or until it doubles in volume. An indentation made by poking a finger deep into the dough should not spring back.

Place the dough on a lightly floured surface and gently flatten it slightly. Shape into a round by pulling up the outside edges toward the center until the underside is smooth and the top is pinched together like the mouth of a balloon. Flour your hands, turn dough over and rotate against the table to tighten and seal it completely. Be careful not to tear the skin. Turn over and rub a little flour on the seam to prevent sticking. Place dough seam-side down on a board dusted with cornmeal and let the dough rise at room temperature (75 to 77°F) for 1 to 1¼ hours, or until it has almost doubled in volume.

Prepare a stencil of your choice with flexible plastic, vinyl, or stiff paper. Draw a design on the plastic and cut it out using a craft knife.

Preheat oven to 450°F 30 minutes before baking. Place a baking stone on the center oven rack.

Place the stencil on the dough and gently sift flour through a strainer onto the stencil. Carefully lift the stencil off the dough. Score the dough in 2 to 3 places around the stencil with a razor blade.

Shake the board to be sure the loaf does not stick. Gently slide the bread onto the stone in the oven. Using a spray bottle, mist the dough quickly with water 8 to 10 times, and immediately close the oven door. After 1 minute, mist again.

Bake dough for 15 minutes. Reduce oven temperature to 400°F and bake 20 to 25 minutes longer, or until the dough is golden brown and sounds hollow when tapped on the bottom. Remove the bread from the oven and place on a rack to cool. Makes one 2-pound loaf.

SUZE'S BUTTERMILK OATMEAL SCONES

Recipe from Amy's Bread *by Amy Scherber & Toy Kim Dupree (William Morrow & Company, Inc., 1996)*

2⅔ cups unbleached all-purpose flour
⅓ cup sugar
1½ teaspoons baking powder
¾ teaspoon baking soda
¾ teaspoon ground cinnamon
1 teaspoon kosher salt
½ cup plus 2 tablespoons cold unsalted butter, diced
2⅔ cups old-fashioned rolled oats
¾ cup golden raisins
¾ cup walnut pieces, toasted
1⅓ cups buttermilk
1 large egg

Combine flour, sugar, baking powder, baking soda, cinnamon, and salt in a food processor bowl fitted with a metal blade. Process until mixture is combined. With the motor running, add the butter and process until the mixture resembles coarse meal. Transfer the dough to a large bowl and stir in the oats, golden raisins, and walnuts.

Thoroughly mix the buttermilk and egg in a small bowl. Reserve a ¼ cup of the mixture and set aside. Pour the remaining mixture over the dry ingredients and lightly stir until moistened. Do not overmix. The dough will look like moistened clumps of flour and fruit.

Drop free-form spoonfuls of dough, about 1½ inches in diameter, onto two baking sheets lined with parchment paper. Brush the reserved buttermilk mixture over the tops of the scones.

Place one pan in the top third of the oven, and one in the bottom third of the oven. Bake in a preheated 400°F oven for 1[illegible] minutes. Reduce temperature to 375°F. Bake 10 to 15 minutes longer, or until the scones are deep golden brown on both the top and bottom. Remove pans from the oven and place scones on wire racks to cool. Makes about 24 scones.

HOT CROSS BUNS

Recipe from Amy's Bread *by Amy Scherber & Toy Kim Dupree (William Morrow & Company, Inc., 1996)*

1 tablespoon plus ¾ teaspoon active dry yeast
½ cup very warm water (105 to 115°F)
¼ cup warm milk (90°F)
½ cup canola oil
⅓ cup sugar
1½ teaspoons plus a pinch of kosher salt
3½ to 4 cups unbleached all-purpose flour
½ teaspoon ground cinnamon
½ teaspoon grated nutmeg
3 large eggs, lightly beaten
⅔ cup dried currants
1 large egg white
¾ cup confectioners' sugar
¼ teaspoon vanilla extract

Place the yeast and water in a large bowl and stir to dissolve the yeast. Let stand for [illegible] minutes.

Add milk, canola oil, sugar, and 1½ teaspoons salt to the yeast mixture and stir with a whisk to combine. Set aside.

Thoroughly mix 1 cup flour, cinnamon, and nutmeg together in a bowl. Stir in yeast mixture until well combined. Whisk the eggs into the mixture. Gradually stir in 2½ to >

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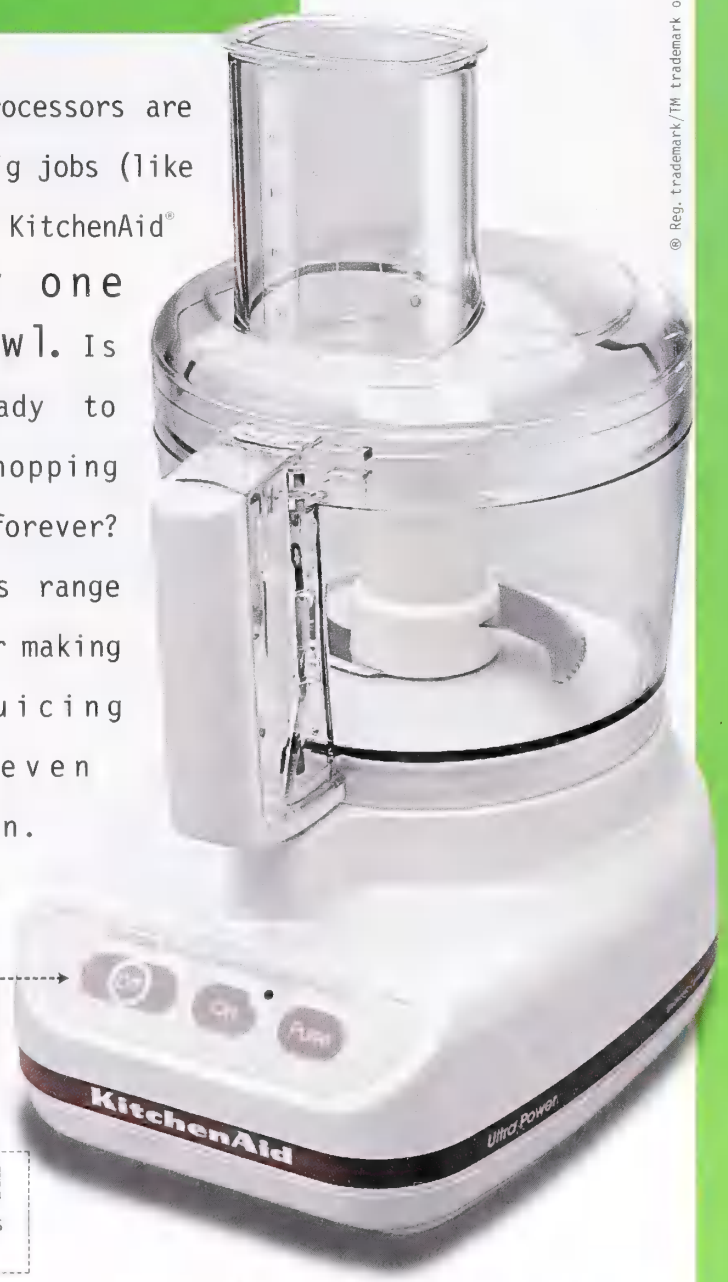

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Philly 50th Anniversary Double Chocolate Layer Cheesecake
Prep Time: 10 minutes Baking Time: 40 minutes
2 pkg. (8 oz. each) PHILADELPHIA BRAND Cream Cheese, softened; 1/2 cup sugar;
1/2 tsp. vanilla; 2 eggs; 3 squares BAKER'S® Semi-Sweet Chocolate, melted, slightly cooled;
1 ready-to-use chocolate flavor crumb crust (6 oz. or 9 in.)
Mix cream cheese, sugar and vanilla with mixer on medium speed until blended. Add eggs; mix until blended. Stir melted chocolate into 1 cup of the batter.
Pour chocolate batter into crust. Top with plain batter.
Bake at 350°F for 40 minutes or until center is almost set. Cool. Refrigerate 3 hours or overnight. Makes 8 servings.
PHILLY 50th Cheesecake Anniversary
KRAFT PHILADELPHIA CREAM CHEESE
A little taste of heaven
©1997 Kraft Foods, Inc.

3 cups flour, just enough to make a very soft, pliable dough.

Place the dough on a lightly floured surface and knead for 5 to 7 minutes. Return the dough to the bowl, cover with plastic wrap, and let rest for 20 minutes.

Knead the dough on a lightly floured surface for about 1 to 2 minutes, or until it becomes smooth and elastic but not too firm. Gently flatten the dough and spread it into a rectangle about 1-inch thick. (If it resists, let it rest for 5 to 10 minutes, until you can stretch and spread it easily.)

Spread the currants evenly over the rectangle. Fold the whole mass into an envelope and knead gently until the currants are well distributed, about 2 to 3 minutes.

Shape the dough into a loose ball and place it in a lightly oiled bowl. Turn the dough to coat the top with oil and cover the bowl tightly with oiled plastic wrap. Let the dough rise at room temperature (75 to 77°F) until doubled in volume, about 1½ to 2 hours.

Line two 12-by-17-inch baking sheets with parchment paper. When the dough has doubled in bulk, gently place it on a floured surface, pressing in any loose currants. Divide the dough into 18 even pieces. Shape the pieces into small round buns. Place buns on pans, leaving 2 inches between them. Cover loosely with oiled plastic wrap and let them rise at room temperature until almost doubled in volume, 45 minutes to 1 hour.

About 15 minutes before baking, place one oven rack in the top third of the oven and another in the bottom third, and preheat oven to 400°F.

Whisk the egg white and remaining salt in a small bowl.

When the buns have doubled in bulk, make a shallow cross on the top of each bun with a sharp knife. Lightly brush the buns with egg wash. Reserve remaining egg wash. Place one pan on each oven rack. Using a spray bottle, mist top and sides of the oven with water 6 to 8 times and quickly close the oven door. After 3 minutes, mist again.

Bake for 10 minutes, reduce heat to 350°F, and bake for 5 to 10 minutes longer, or until buns have turned a nice golden brown and the surface feels slightly firm but not hard when pressed. Transfer buns to a rack and let cool for 5 minutes.

Combine the confectioners' sugar, reserved egg wash, and vanilla in a bowl.

While the rolls are still warm, use a pastry bag fitted with a small plain tip to make a cross of frosting over the cross on each bun. Makes 18 buns.

CARROT CAKE WITH CREAM CHEESE FROSTING

Recipe from Graul's Market, Parkton, Maryland

2 cups sugar
1½ cups corn oil
4 eggs
2 cups flour
2 teaspoons baking powder
2 teaspoons baking soda
1 teaspoon kosher salt
1 teaspoon pumpkin pie spice
3 cups grated carrots
½ cup raisins
¾ cup coarsely chopped pecans
¼ cup canned crushed pineapple, drained
Cream cheese frosting, recipe follows

Place the sugar and oil in the bowl of an electric mixer and mix together on low speed. Add eggs one at a time, beating well after each addition. Set aside.

Sift together the flour, baking powder, baking soda, salt, and pumpkin pie spice. Add the sugar mixture and thoroughly combine. Stir in carrots, raisins, ½ cup pecans, and pineapple until well combined.

Lightly oil and flour two 9-inch cake pans. Pour the batter into the pans and bake in a preheated 350°F oven for 35 to 40 minutes, or until the cake springs back when pressed lightly in the center. Remove pans from the oven and place on a wire rack for 5 minutes. Unmold cakes onto lightly greased racks and cool completely.

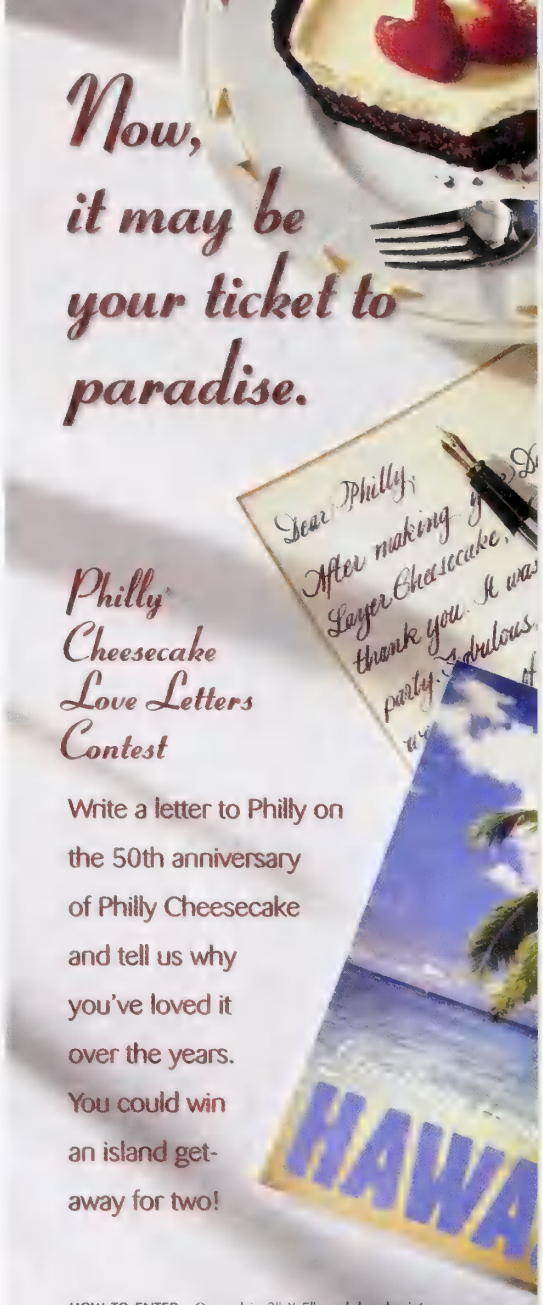
Place a cake layer on a serving dish and spread with frosting. Cover with the second layer and spread frosting on the top and sides. Press the remaining pecans around the bottom layer of the cake. Serves 8.

CREAM CHEESE FROSTING

½ cup unsalted butter, room temperature
1 pound cream cheese, room temperature
4 cups confectioners' sugar
2 teaspoons vanilla
Orange food coloring, optional

Place butter and cream cheese in the bowl of an electric mixer. Cream mixture together on low speed until blended. Gradually add the sugar and vanilla and mix until frosting is smooth. Makes about 4 cups frosting.

For carrots: Place ¼ cup frosting in a small bowl and tint with food coloring. Place frosting in a small pastry bag fitted with a plain tube and pipe carrot shapes on top of cake, optional. ■



HOW TO ENTER: On a plain 3" X 5" card, hand print your complete name and address (including zip code) and date of birth. On a separate piece of paper, type or hand print your essay of 50 words or less describing your love of Philly Cheesecake. Include two proofs of purchase (UPC Symbols) from packages of Philadelphia Brand Cream Cheese. Mail your entry to: PHILLY® CONTEST, P.O. Box 7125, Melville, NY 11775-7125. Judging will be based on the following criteria: Originality and creativity (50%) and appropriateness to contest theme –Love of Philly Cheesecake–(50%). • Void where prohibited. • Contest ends 4/15/97. • Subject to additional restrictions contained in Official Rules. • For Official Rules, send a self-addressed, stamped #10 envelope to: RULES REQUEST, P.O. BOX 7224, MELVILLE, NY 11775-7224. Requests must be received by 4/1/97. Residents of the states of Wash. and Vt. only need not affix return postage. • Open to U.S. residents, 18 years of age or older who are not professional writers. • (1) Grand Prize: A 7-day, 6-night trip for two to Maui. Includes round-trip coach air transportation from/to major airport nearest winner's home, hotel accommodations (double occupancy), car rental (excludes tolls, taxes, CDW, parking and gas) and $500 spending money. (Approx. retail value $5,700.) (24) First Prizes: A 5-day, 4-night trip for two to Sandals Resort, Montego Bay, Jamaica. Includes round-trip coach air transportation from/to major airport nearest winner's home, all-inclusive hotel accommodations (double occupancy). (Approx. retail value $4,140 each.) • Residents of the states of Md. and Vt. only need not submit proofs of purchase along with entry.

PHILADELPHIA CREAM CHEESE

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Continued from page 59

ern end, at Selime (sel-EEM-eh), we hiked over white tuff that felt like hardened sugar underfoot, clambered through pitch-black rooms of a monastery to come out suddenly into the light and see ahead a church whose grand facade, hewn from a cliff, suggested a cathedral. The soot-stained Romanesque interior, filled with shadow and darkness, seemed almost to be sleeping, as though waiting for Judgment Day.

Seen from the ground, Cappadocia is marvel enough; from the air it is breathtaking. This I know thanks to Jacques Avizou, who arranged a hot-air balloon ride for us at dawn. We lifted off as the sky grew pink all around us. I have flown this way only in dreams—effortlessly. We floated slowly through the crisp morning air, following the contours of the land, soaring to well over a thousand feet, then descending for a close-up of the landscape, even sailing into little valleys. The tuff cones cast long black shadows, some of them strangely human in shape, and we could see rows of grapevines snaking between them. And everywhere we looked were doors and windows staring blankly from the rock.

Nothing could beat the balloon flight as an experience, I thought, yet something did in a much more subtle way. Avizou had mentioned a chapel in one of the huge cones just across from our house, and on our last day he took us to it, through an arch onto a precipitous slope, where a narrow path led to a low doorway. The chapel, a miniature basilica, was so perfectly scaled that false galleries, hollowed from the roc above two rows of fat columns, seemed real. Even the wal and ceiling had been carefully worked to include pilasters an coffering. Avizou did not know the building's age, though must be at least 1,000 years old. Whose chapel had this beer How many Christmases, Easters, weddings, baptisms had bee celebrated in this tiny space, I wondered. On one of th columns I could make out a painting on plaster of a huma figure but so scratched, chipped, and otherwise damaged wa the image that none of us could guess which saint it repre sented. And in the floor, three shallow graves lay open, empt filled with dust. We stood there in the quietness, the centurie all around us. ■

Dale Mackenzie Brown wrote about his trip to Syria in our October 1995 issue.

STAYING IN CAPPADOCIA

Turkey is one of the few countries that remain a bargain f Americans. Restaurant meals in Cappadocia rarely exceed $1 a person, drinks included. Although hotels are cheap—$24 night at the Kaya in Üçhisar—a house can be pricey. Ou came to $1,420 for a week. For further information on Jacque Avizou's five rental properties, write to him at Semirami A.S., 5 rue du Tendat, 81000 Albi, France.

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highlights

CALENDAR OF EVENTS

MARCH

"A LASTING VISION: THE LEGACY OF FRANK LLOYD WRIGHT"
March 21-29
Philadelphia, PA ▪ 30th Street Station ▪ 30th & Market Streets
CHRYSLER and *House Beautiful* invite you to visit this traveling exhibition celebrating the work of one of America's most revered architects. The exhibit will feature a photographic survey of Wright's work, as well as decorative items, furnishings and fabrics. Exhibition will be open Monday through Sunday from 10:00 AM to 5:00 PM. For more information call 212-903-5118

"FOCUS ON COLOR": 1997 DESIGN HOUSE
March-June
Washington, DC • Design Center Concourse Level ▪ Suite C-23
The Washington Design Center is hosting an on-site designer show-house featuring 10 beautifully appointed rooms created by some of the most prominent interior designers in the mid-Atlantic region. The Design House will showcase exclusive home furnishings available from showrooms within the Design Center. It will be open weekdays from 10:00 AM to 5:00 PM and selected Saturdays. For more information on the Opening Gala sponsored by *House Beautiful* on March 6 and the *House Beautiful* Open House day on March 15, call 202-646-6105.

Spring Is In The Air.
The National Home and Garden Show Series will take place in th following cities:

PORTLAND HOME & GARDEN SHOW
February 19-23 • Portland, OR
Portland Exposition Center ▪ 2060 North Marine Drive • 503-246-8291

NEW ENGLAND HOME SHOW
February 22-March 2 ▪ Boston, MA
World Trade Center ▪ 164 Northern Avenue, Commonwealth Pier ▪ 800-469-0990

ATLANTA HOME SHOW
February 27-March 2 ▪ Atlanta, GA
Georgia World Congress Center • 285 International Boulevard ▪ 770-998-9800

JACKSONVILLE SPRING HOME & PATIO SHOW
February 27-March 2 • Jacksonville, FL
Prime Osborn Convention Center ▪ 1000 Water Street ▪ 904-730-3356

18TH ANNUAL SPRING DALLAS HOME & GARDEN SHOW
February 28-March 2 ▪ Dallas, TX
Dallas Market Hall ▪ 2200 Stemmons Freeway (at Wycliff) ▪ 800-654-1480

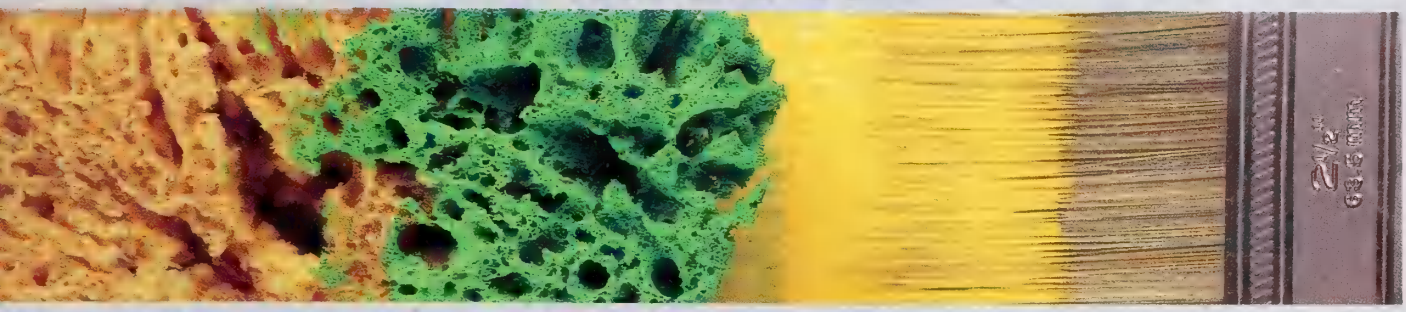
CAPITAL HOME & GARDEN SHOW
February 28-March 2 • Washington, DC
Capital Expo Center ▪ 4320 Shantilly Shopping Center ▪ 800-274-6948 ext. 102

ST. LOUIS BUILDERS HOME & GARDEN SHOW
March 5-9 ▪ St. Louis, MO
America's Center ▪ 701 Convention Plaza ▪ 314-994-7700

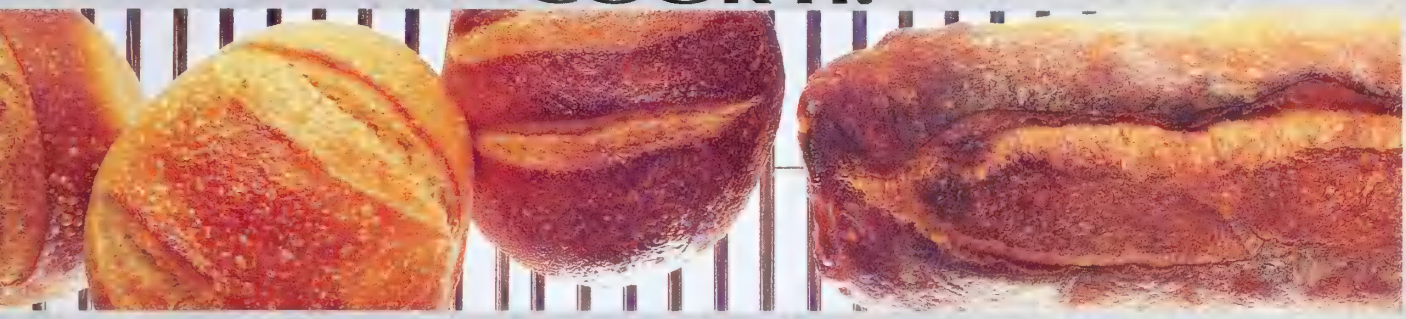
PITTSBURGH HOME & GARDEN SHOW
March 7-16 ▪ Pittsburgh, PA
Lawrence Convention Center • 1001 Penn. Avenue ▪ 412-922-4900

Correction: The National City Cleveland Home & Garden Show o February 8-16 is at the International Exposition center, not Clevelan Convention Center.

CREATE IT.



COOK IT.



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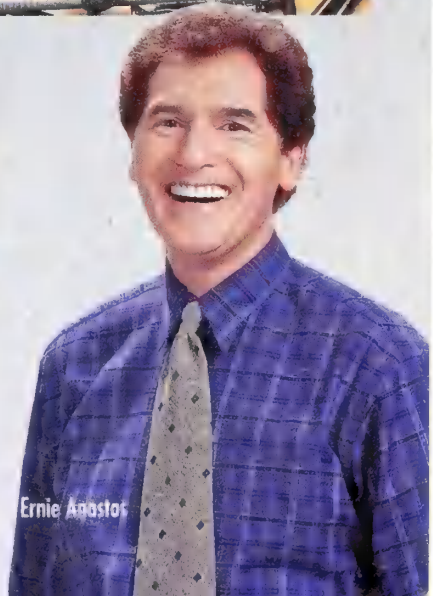

Ralph and Terry Kovel tell you where it's from and what it's worth

1

2

3

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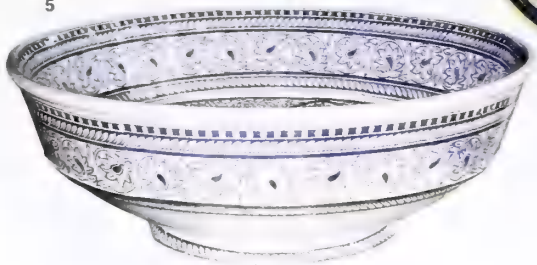
5

1. My aunt called this a butter churner. She found it in 1945 in the basement of a farmhouse. The tub is 4 feet long, with a removable wooden top and a plug near the bottom on one side. If you step on the foot pedal the tub moves back and forth.

A.C., New York, NY

Most of us think of butter churns as the plunger or dasher type, but during the 19th century several other models were used: rotating barrels, boxes with paddle wheels, and cradle or swing churns like yours. The foot pedal suggests that your churn was made in the 1890s. The small plug at the bottom was used to drain liquid after the butter was skimmed from the top. Collectors like unusual churns with attractive shapes, so yours would sell for $250.

2. This china teapot with matching creamer and sugar bowl came from my grandmother. The bottom of the teapot is marked with the words "Coalport, England, AD 1750" circling around a crown. "Chicago Exposition, 1893" is printed over the mark. What is the set's history?

J.M., Springfield, VA

When the World's Columbian Exposition was held in Chicago in 1893, to honor the 400th anniversary of the arrival of Columbus in America, many companies mounted exhibitions and sold merchandise. Coalport, a famous English ceramics firm, made specially marked dishes in old patterns and shapes to display and sell at the Exposition. The round shape of your teapot was popular in the 1790s, and the three-piece set is worth $275.

3. Underneath the seat cushion of this round-back chair is a sticker with the insignia of the Department of Labor and Industry, Harrisburg, and the words "Commonwealth of Pennsylvania." The seat lifts out to reveal a large round hole. Can you tell me about the chair?

K.F., North Wales, PA

You have an 18th-century-style "roundabout" or corner chair. In the days before indoor plumbing, well-to-do households often had a chair with a hole cut in the seat to hold a potty. The long apron hid the bowl. The label on your chair indicates that you have a 20th-century version. The chair's value is $300 to $400.

4. I bought this broken plate for $3 at a tag sale. It measures 9½ by 10¾ inches. What is its age, origin, and price?

E.N., Briarcliff, NY

You own a piece of Canton porcelain, which was made in China throughout the 18th and 19th centuries specifically to be sold in Europe and North America. This porcelain is distinguished by its blue and white decoration; the three-span bridge dates the plate to the 18th century. (Bridges on Canton porcelain after the 18th century were usually two-span.) Your pierced plate, called a "stand," originally went with a pierced oval bowl used for fruit. A perfect plate is worth $500 to $750, and a well-repaired damaged plate would bring $250.

5. Can you tell me about this ceramic bowl—15½ inches in diameter and 5½ inches deep? The bottom is marked with a crown, a circle, and the letters "TBS."

S.C., Dallas, T

Your bowl, made by Thomas Booth & Company of Burslem, England, between 1876 and 1883, was probably part of a wash set that included a large pitcher, small waste bowl, toothbrush holder, and other dishes. The bowl is worth $125.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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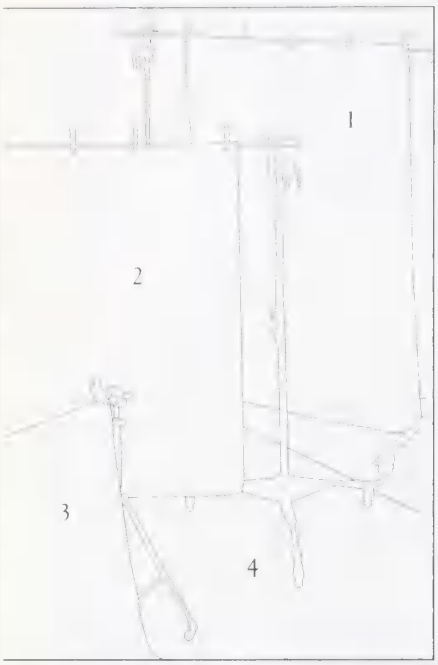
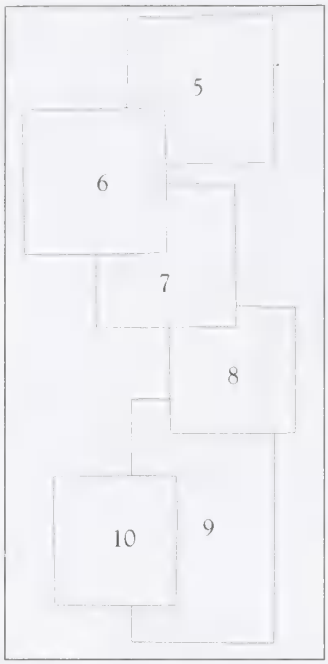
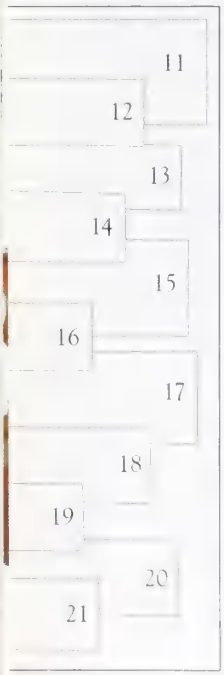
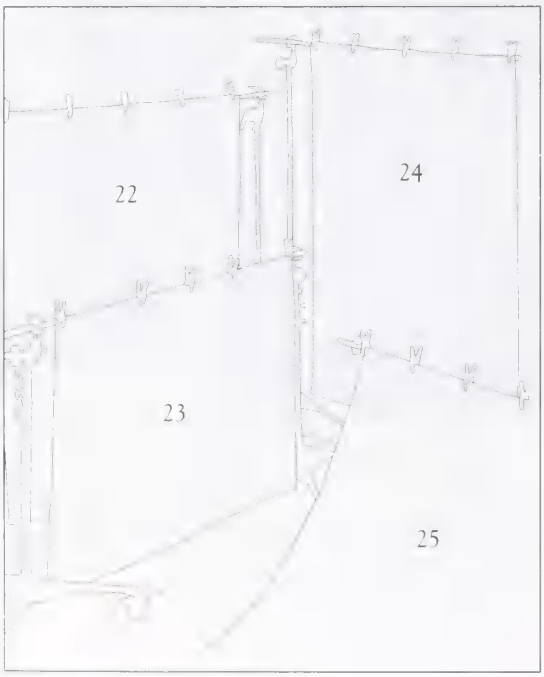
EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in reta stores. The items in this month's feature are numbered in the drawings below. For further information about the companie and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both exten sion 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Infor mation about merchandise featured in this issue is obtainable to May 1, 1997. All prices are approximate suggested retail.









SOMETHING AFOOT

Pages 118 to 121

Page 118:

1. Simi rug, Odegard—$3,780
2. Disco, Modern Age—$98/sq. ft.
3. Snake Trace rug, Melisca Klisanin—$38/sq. ft.
4. Checkerboard with calligraphy, Stark Carpet—$19,60

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5. Taupe Fossil, Wilsonart—$7/sq. ft.
6. Carrara Marble/white, Imagin for Armstrong—$5.49/sq. ft.
7. Etruscan Marble/black, Imagin for Armstrong—$5.49/sq. ft.
8. Granite/rose Sand, Imagin for Armstrong—$5.49/sq. ft.
9. Limestone/block Copper, Imagin for Armstrong—$5.49/sq. ft.
10. White Terrazzo, Wilsonart—$7/sq. ft.

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11. Stained Pine, Norwegian Wood—$4–$4.50/sq. ft.
12. Japanese Cherry, Norwegian Wood—$3.50–$5/sq. ft.
13. Green-stained Maple, Imagin for Armstrong—$4.49/sq. ft.
14. Oak Double Plank, BHK of America—$4.25/sq. ft.
15. Indian Red, BHK of America—$3.75–$4.75/sq. ft.
16. Vanilla Hard Maple, Formica—$3.99–$4.99/sq. ft.
17. Cork, BHK of America—$3.75–$4.75/sq. ft.
18. Seattle Pine, Formica—$3.99–$4.99/sq. ft.
19. Oak Planked, Pergo—$4/sq. ft.
20. Butterscotch Maple, Formica—$3.99–$4.99/sq. ft.
21. Mahogany Blocked, Pergo—$4/sq. ft.

Page 121:

22. Country Apron, InnerAsia Trading Company—$3,240
23. Allegro rug, Joan Weissman Custom Rugs and Tapestries—$2,380
24. Havana Night, David Shaw Nicholls—$1,950
25. Floating Chestnuts, Tufenkian Tibetan Carpets—$8,400

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items i the March issue is available to May 1, 1997. Please allow 30 days for processing. This House Beautiful reader service is free.

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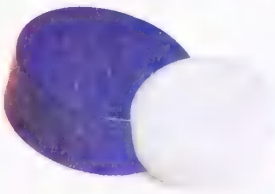

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Mountain Greenery," page 84.

13 CONTENTS **Fruit teapot,** Glencoe Gardens (R), 15900 York Rd., Sparks, MD 21152; 410-472-2300. **Blue-and-white teapot and morning glory teapot**—Butler Peddler, Ltd. (R), 14924 Falls Rd., Butler, MD, 21023; 410-771-4933.

36 STYLE BEAT *Page 36:* **1. Columbre,** designed by Driade, stainless steel, 46" h., 31½" w., 37" d., $730—Luminaire (R); for stores: 800-494-4358. **2. Maple media table,** 22" h., 78" l., 24" d., $3,500—Santora Melone (M); 203-865-2338. **3. Jacques armoire,** ebonized oak with white details, 50" h., 25" w., 22" d., $5,100—Ted Boerner Furniture Design (M), 10 Arkansas St., Studio G., San Francisco, CA 94107; 415-487-0110. **4. Beba rolling cart,** #BB17, wood frame with brushed aluminum shelves, 25½" h., 22½" w., 14" d., $1,150—Bexley Heath (M), 560 Fifth St. NW, Grand Rapids, MI 49504; 800-954-7776. **5. Stainless-steel-and-maple cart,** 34" h., 24" w., 21" d., $950—Krab Design (M), 6178 W. Jefferson Blvd., Los Angeles, CA 90016; 310-470-3597. **6. Babak entertainment center,** pear wood with hand-painted inlay, 74½" h., 51" w., 25½" d., $4,698—Domus Design Center (R,T), 215 E. 58 St., New York 10022; 212-421-2800. **7. Tour TV cabinet,** cherry wood with aluminum, 69" h., 47½" w., 26" d., $10,000—Atlantis North America Inc. (R); 617-491-8882. **8. Hand-painted cabinet,** with distressed gold-leaf diamond pattern, designed by Barbara Barry, #3406, 65" h., 44" w., 24" d., $9,526—Baker Furniture (R,T); for stores: 616-361-7321.

40 RADIANT ENERGY *Designer:* **Sally Sirkin Lewis,** J. Robert Scott, Inc. (T), 8727 Melrose Ave., Los Angeles, CA 90069; 310-659-4910. **Renaissance collection fabrics:** Begonia (Paprica), Guinevere (Paprica), Kobe Basket (Paprica), and Bedouin Stripe (Paprica and Ivory). **Viceroy Table Lamp,** 22-karat burnished gold leaf, 22" dia. x 25" h. (including shade), base: 5½" dia. **Desdemona Settee,** 54" l. **Exxus Table,** 20" h., 30" w, 15" d. All items through—J. Robert Scott, Inc., see above.

52 THE WORMLEY WAY **Lin Weinberg Gallery,** 84 Wooster St., NY 10012; 212-219-3022. **Chris Kennedy American Decorative Arts,** 3 Olive St., Northampton, MA 01060; 800-366-3376.

64 THE CARTOGRAPHER'S ART *Page 64:* **Martayan Lan,** 48 E. 57 St., New York 10022; 212-308-0018. **The Polish Museum of America,** 984 N. Milwaukee Ave., Chicago, IL 60622; 773-384-3352. **Newberry Library,** 60 W. Walton St., Chicago, IL 60610; 312-943-9090. **George and Mary Ritzlin,** 469 Roger Williams Ave., Highland Park, IL 60035; 847-433-2627. **The Old Print Shop,** 150 Lexington Avenue, New York 10016; 212-683-3950.

66 THE HUMAN FACTOR "Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72" from Mar. 18 through Aug. 17, 1997, at the Cooper-Hewitt National Design Museum, 2 E. 91 St., New York 10128; 212-860-6894.

70 THE MING THING **Grace Wu Bruce Co. Ltd.,** 701 Universal Trade Centre, 3 Arbuthnot Rd., Hong Kong; 852-2537-1288. **Robert Ellsworth Ltd.,** 960 Fifth Ave., NY 10021; 212-535-9249. Nicholas Grindley, 13 Old Burlington St., London W1X 1LA; 011-44-171-437-5449. **MD Flacks Ltd.,** 38 E. 57 St., NY 10022; 212-838-4575.

76 THE TIMELESSNESS OF LUXURY *Pages 76 to 83: Designer:* **John F. Saladino, Inc.** and **Saladino Furniture Inc.,** 305 E. 63 St., New York 10021; 212-752-2440. *Sun room:* **Sofa and club chair**—Saladino Furniture Inc., see above. **Wicker chair**—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-462-1300. *Living room:* **Club sofa; coffee table,** quadrant table; **table lamp,** custom; **2 sofas,** custom—Saladino Furniture Inc., see above. **Sofa fabric,** #1037057—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Antique tub chair fabric,** #SB94260001 green and gold—Old World Weavers (T), 979 Third Ave., New York 10022; 212-355-7186. *Library:* **Wall sconce,** #992; **sofa,** shelter sofa—Saladino Furniture Inc., see above. **Stacking chair**—Smith & Watson (T), 305 E. 63 St., New York 10022; 212-355-5615. **Wing chairs,** antique; **Chair,** custom; **Ottoman,** custom—John F. Saladino, Inc., see above. **Fabric on chair,** La Valle Velour—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. *Dining room:* **Chairs** (in front of fireplace), #D164, Georgian chair, leather—Smith & Watson, see above. **Candlestick lamps**—Joseph Richter (T), 249 E. 57 St., New York 10022; 212-755-6094. **Wall sconce,** authentic design #SCI/139—The Mill Rd. (R), W. Rupert, VT; 802-394-7713. **Aqua garden stool,** antique—Gordon Foster Antiques (R,T), 1322 Third Ave., New York 10022; 212-744-4922. *Lemonia:* **Table,** balustrade table—Saladino Furniture, Inc. see above. **Wicker chair**—Jack Lenor Larsen, see above. **Throw,** custom—John F. Saladino, Inc., see above. **Floor lamp,** swing-arm lamp—Lighting Center Ltd. (T), 240 E. 58 St., New York 10022; 212-888-8388. *Master bathroom:* **Tub faucet**—PE Guerin (R,T), 23 Jane St., New York 10014; 212-243-5270. *Master bedroom:* **Sofa,** Landou sofa; **coffee table,** tripod; **lounge chair and ottoman,** custom; **desk chair,** custom; **draped table; drapery** behind bed, custom—Saladino Furniture Inc., see above. **Chair slipcover fabric,** #12918; **table fabric,** #32186-1-0—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890.

84 MOUNTAIN GREENERY *Pages 84 to 89: Designer:* **Nancy Braithwaite Interiors,** 2300 Peachtree Rd., Ste. C101, Atlanta, GA 30309; 404-355-1740. *Dining room:* **Stenciling**—Linda Ridings; 404-378-6602. **Dining chairs**—Levison & Cullen Antiques (R); 404-351-3435. **Seat pillow fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Antique doors**—Architectural Salvage and Restoration; 910-547-8740. *Bedroom:* **Bed**—Phil Ledford (M); 704-524-6744. **Backdrop for bed, pillows and duvet cover fabric**—Rose Cumming (T); 212-758-0844. **Blanket chest**—Levison & Cullen Antiques, see above. *Sitting room:* **Green table**—Milne Antiques (R), 506 E. 74 St., New York 10021; 212-472-0107. **Chair fabric**—Donghia (T); 404-842-0760. **Striped green throw and pillow**—Lyn Perry (M); 404-351-0278. **Pillow fabric on child's chair**—Cowtan & Tout (T); 404-237-5079. **Green linen fabric on chair**—Schumacher (T); 404-261-2742. **Floor lamps**—Toby West Ltd. (T), 351 Peachtree Hills Ave., Ste. 131, Atlanta, GA 30305; 404-233-7425. **Architectural beams**—Architectural Salvage and Restoration, see above. **Fireplace chairs and upholstered furniture**—George Smith Sofas & Chairs (R,T), 73 Spring St., New York 10012; 212-226-4747. *Family room:* **Oa and linen fabric**—Donghia, see above. **Mirror, brackets, and carved chair**—Toby West Ltd see above. *Porch:* **Floral fabric on sofas**—George Bennison (T); 310-474-5006. **Wicker floo lamps**—Heirloom Wicker (R), 709 Miami Circle, Atlanta, GA 30324; 404-233-6333. **Wove bamboo blinds**—George and Assoc. (T); 404-609-9663. **Upholstered furniture**—Craig Swen son (M); 404-799-0105. **Woven pillow fabric**—Lyn Perry, see above.

90 WARMING UP THE LOFT *Pages 90 to 93: Interior design and architecture:* **Jonathan Stra ley,** John Wheatman & Assoc., 1933 Union St., San Francisco, CA 94123; 415-346-8300; Fa 415-771-8652. **Floors, cabinets, and fireplace**—Bash Land Builders, 1461 Park Ave., Emeryville CA 94608; 510-652-5795.

94 AN ARTFUL GARDENER *Pages 94 to 99: The Gardener's Book of Colour* by Andrew Law son is published in the USA by Reader's Digest.

100 A HOUSE WITH TWO FACES *Pages 100 to 105: Architect:* **Rob Wellington Quigle** 434 W. Cedar St., San Diego, CA 92101; 619-232-0888. *Project architect:* **Catherine Herbs** Rob Quigley Architects, see above. *Design team:* **Rob Quigley, Catherine Herbst, Teddy Cru** Rob Quigley Architects, see above. *Contractor:* **Mark Falcone,** 728 Rembrandt Dr., Lagun Beach, CA 92651; 714-494-9371. *Construction superintendant:* **Darren Harper.** *Structural eng neer:* **Zubaid Karim, Integrated Structural Design,** 440 Beech St., Ste 201, San Diego, C 92101; 619-696-0866. *Interior furnishings:* **Dan Friedlander, Carmen Doell, Limn Compan** 290 Townsend St., San Francisco, CA 94107; 415-543-5466. *Lighting design:* **Patrick Quigley & Associates,** 2340 Plaza Del Amo, Ste. 125, Torrance, CA 90501; 310-533-6064. **House size** 3,100 sq. ft. **Lot size:** 72 x 156 sq. ft. *Structure type:* reinforced concrete *Exterior materials:* 1x redwood channel shiplap. **Roof,** weather deck—Merkote Products, 501 S. Van Ness Ave., To rance, CA 90501; 213-775-2461. *Interior materials:* **Windows**—dual-glazed low-E U.S. alu minum. **Doors,** mahogany—custom by architect. **Floors**—Buxy Ramage Limestone. **Cabinet** mahogany, custom for architect. **Lighting,** Lumier and Paramount. **Door Handles**—Omni (M), 5 Cliffside Dr., Cedar Grove, NJ 07009-1278; 201-239-7272. **Faucets**—Kroin Inc. (M), 18 Fawcett St., Cambridge, MA 02138; 617-492-4000. *Living room:* All furniture through Lim Company, see above. **Seating**—Diesis, B&B Italia, designed by Antonio Citterio and Paol Nava. **Chaise**—Diesis, B&B Italia. **Sofa**—Diesis. **Photographs along wall.** *Thomas in Circle* b Robert Mapplethorpe. **Standing sculpture in entry,** *Female Figure,* 1988, by Robert Turnbul **Mobile against wall,** *Red Disk* by Alexander Calder. *Sitting room:* All furniture in this roo through Limn Company, see above. **Two Maralunga armchairs,** leather—designed by Vic Magistretti—Cassina. **Three side tables,** cast bronze—designed by Alan Meisner. *Dining area* All furniture through Limn Company, see above. **Dining table**—Fontana Arte Ercola. **Chairs**— Sawaya & Moroni. **Painting,** *Sassoon,* 1955, by Franz Kline. *Deck:* Furniture through Lim Company. **Chairs**—Jorge Pensi cast-aluminum chairs. *Bedroom:* **Sculpture** by Dolce Barczinsk *Kitchen:* **Sistena barstools,** manufactured by Matteo Grassi—through Limn Company, se above. **Cabinets**—custom for architects. **Countertops,** stainless steel, custom for architect **Range; oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-810 **Refrigerator**—Traulsen and Co., Inc. (M), 11402 15 Ave., College Point, NY 11356; 718-463 9000. *Guest bathroom:* **Sink**—Light Bronze, by IOOA, through Limn Company, see above **Cabinets,** custom by architect. *Master bathroom:* **Shower**—small white unglazed tile, Africa multicolored slate. **Painting** behind tub, *Untitled* by Barbara Weldon.

106 THE TROUBLESOME TUBE *Pages 106 and 107: Designers:* **Tim Button and Joh Stedila,** Stedila Design, 175 W. 93 St., New York 10025; 212-751-4281. **Bed, lamp, bedsid table; wall unit**—Stedila Design, see above. **Bedding**—Calvin Klein Home (R), 654 Madiso Ave., New York 10021; 212-292-9000. **Woodworking**—Michael Reilly Design Inc., PO Bo 251, Bridgehampton, NY 11932; 516-537-7790. **Carpeting**—Rosecore (T), 979 Thir Ave., New York 10033. **Curtain hanging system**—Handy Andy (R), 190 Martine Ave., Whit Plains, NY 10601; 914-946-4329. **Mirror**—Holly Hunt New York (T), 979 Third Ave., Ne York 10022; 212-755-6555. **Track lighting**—Litelab (R), 251 Elm St., Buffalo, NY 1420 716-856-4300. **Paint**—Janovic Plaza (R), 30-35 Thompson Ave., Long Island City, NY 1110 718-786-4444.

Pages 108 and 109: Designer: **Diane Alpern Kovacs Interior Design, Inc.,** 4 Main St., Roslyn NY 11576; 516-625-0703. **Decorative artist**—Lee Ames, 155 Turkey Lane, Cold Spring Harbo NY 11724; 516-692-8779. **Chair**—Bieleckey Bros., Inc. (T), 306 E. 61 St., New York 1002 212-753-2355. **Fabric on chair,** loose-leaf green on cotton, #HCF-44901-GOO; **lamp,** Hinso floor lamp; **curtain fabric,** Ralph Lauren Lilia #LFY-11737—Hinson & Co. (T), 979 Thir Ave., New York 10022; 212-688-5538. **Window shade fabric,** Picot stripe lace, #NCF-3082/0 —Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Window shade fab ricator**—AGN Custom Window Treatments (T), 306 E. 61 St., New York 10021; 212-826-108 **Ottoman; prints**—Diane Kovacs Interior Design, see above. **Carpet**—Stark Carpet (T), 97 Third Ave., New York 10022; 212-752-9000. **Ladder**—Putnam Rolling Ladder Co., Inc. (R), 3 Howard St., New York 10013; 212-226-5147. **Wallcovering,** Madagascar cloth #HCY-39195 AAO—Hinson & Co., see above. **Prints**—Diane Alpern Kovacs Interior Design, Inc., se above. **Antiques; accessories**—Sentimento (R), 306 E. 61 St., New York 10021; 212-750-311 Balasses House Antiques (R), 208 Main St., Amagansett, NY 11930; 516-267-3032; Ann-Morr Antiques (R), 239 E. 60 St., New York 10022; 212-755-3308; Milne Antiques (R), 506 E. 74 St New York 10021; 212-472-0107. **Electronics and Installations**—Home Entertainment Desig (R), 65 Sussex St., Hackensack, NJ 07607; 201-996-0022.

Page 110: Designer: **DD Allen, Pierce-Allen,** 80 Eighth Ave., New York 10011; 212-627-544 **Box**—Ann-Morris Antiques (T), 239 E. 60 St., New York 10022; 212-755-3308. **American gil oval mirror**—Robert Altman (T), 1148 Second Ave., New York 10021; 212-832-3490. **Orien tal carpet**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Tapestry,** lat 17th-c. Flemish—Robert Altman, see above. **Bridgewater sofa**—George Smith Sofas & Chai (R), 73 Spring St., New York 10012; 212-226-4747. **Fabric for sofa,** style #367.16, velour gascogne elan—Clarence House (T), 211 E. 58 St., New York 10011; 212-752-2890. **Armchair** —Ann-Morris Antiques, see above. **Fabric on chairs,** style #33164-02, Germaine—Clarenc House, see above. **Table**—Kelter Malce (R,T), 74 Jane St., New York; 212-989-6760.

Page 111: Designer: **Eve Robinson Associates, Inc., Interior Design,** 161 W. 75 St #100, New York 10023; 212-595-0661. *General contractor, carpentry, tinted plaster, painting,* >

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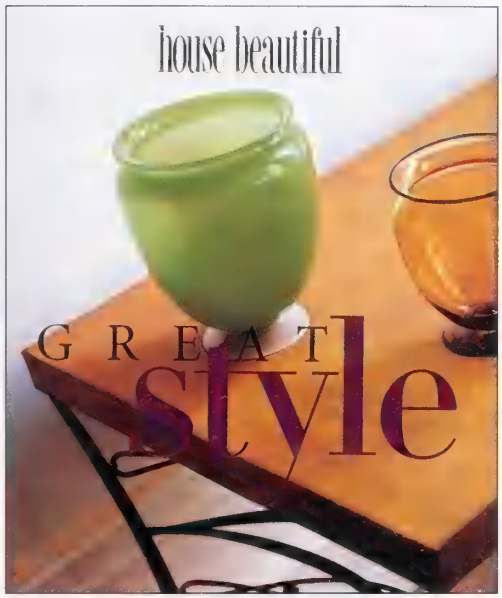

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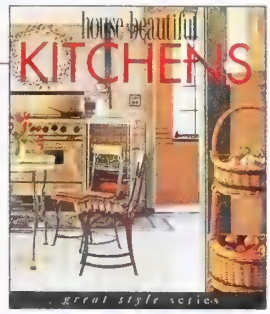

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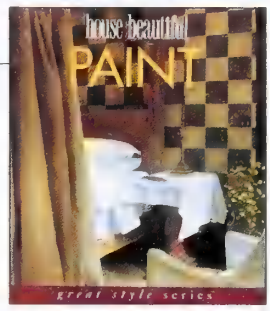

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Page 112: Designer: **Solis Betancourt Design,** 1054 Potomac St. NW, Washington DC 20007; 202-659-8734. **Club chair fabric,** Savoie satin—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Rug,** custom—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Draped table,** Lucrezia driftwood #5284—Fortuny (T), 979 Third Ave., New York 10022; 212-753-7153. **Window sheers,** Ethereal gauze stripe #4997-000—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. **Ceiling wallcovering,** Staccato #1186-101—Designtex (R); 800-221-1540. **Coffee table,** custom; **AV Cabinet,** custom—Solis Betancourt Design, see above. **Table lamps,** by Solis Betancourt—Holly Hunt (T), 979 Third Ave., New York 10022; 212-755-6555. **Daybed,** silver leaf—Claiborne (R,T); 212-475-3072. **Television**—Audio Center of Bethesda (R); 301-656-5100. **French table,** antique—Washington Antiques Center (R), 6708 Wisconsin Ave., Bethesda, MD; 301-654-3798.

Page 113: Designer: **Laura Clayton Baker,** Laura Clayton Baker Interiors, 656 Hightree Rd., Santa Monica, CA 90402; 310-573-1232. *Architect:* **Michael Lehrer,** A.I.A., 2227 Talmadge St., Los Angeles, CA 90027; 213-664-4747. *Contractor:* **Fort Hill Construction,** 8118 Hollywood Blvd., Los Angeles, CA 90069; 213-656-7425. **Woodworker; cabinetry**—Ed Jordan, 14825 Oxnard St., Van Nuys, CA 91411; **Carpet,** Executive Suite #4AB4-521—DuPont Flooring (T), 15651 Saticoy St., Van Nuys, CA 91406; 818-374-5200. **Wall upholsterer**—Chuck Salerno, 16824 Labrador St., Sepulveda, CA 91343; 818-894-0940. **Wall fabric,** Henry Calvin #1376—Keith McCoy (T), 8710 Melrose Ave., Los Angeles, CA 90069; 310-657-7150. **Slipcover**—Finlays, 8731 W. 3 St., Los Angeles, CA 90048; 310-274-6093. **Upholstery**—Eli Raphael, 1604 Venice Blvd., Los Angeles, CA 90006; 213-734-0401. **Coffee table**—Richard Mulligan (T), 8157 Sunset Blvd., Los Angeles, CA 90046; 213-650-8660. **Yellow fabric on armchairs,** Fiorita #F104-02; **fabric on pillows,** Summerhouse Lemon Vine #F222-01; **solid green fabric on armchairs,** Dobbyweave, #FDW-18; **solid blue fabric,** Dobbyweave, #FDW-20; **striped fabric on sofa, pillows, and sofa trim,** Cassia #F129—Osborne & Little through Oakmont Showroom (T), 8687 Melrose Ave., W. Hollywood, CA 90069; 310-659-1423. **Trim on green armchairs,** Amelia Cable Souffle #1602—Manuel Canovas (T), 8687 Melrose Ave., W. Hollywood, CA 90069; 310-657-0587. **Red trim on yellow pillows,** Hinc & Co.—Kneedler-Fauchère (T), 8687 Melrose Ave., W. Hollywood, CA 90069; 310-855-1313. **Blu[illegible] trim on yellow pillows,** #T104-03—Osborne & Little, s[illegible] above. **Blue trim on blue pillows,** #90522-4—Brunschwig [illegible] Fils (T), 8687 Melrose Ave., Ste. 653B, W. Hollywood, C[illegible] 90069; 310-659-9800.

114 TO GOOD USE *Pages 114 to 117:* All antiques fro[illegible] Barbara Davis, antiques dealer and interior designer, 15 E. As[illegible] St., Basking Ridge, NJ 07920; 908-766-0680.

118 SOMETHING AFOOT *Page 118:* **1. Simi rug,** re[illegible] 6 x 9, handmade, $3,780—Odegard (T), 200 Lexingto[illegible] Ave., New York 10016; 212-545-0069. **2. Disco,** by Christi[illegible] Van Der Hurd, $98/sq. ft.—Modern Age (R), 102 Wooste[illegible] St., New York 10012; 212-966-0669. **3. Snake Trace ru[illegible]** hand-painted floor cloth, designed by Melisca Klisanin $38/sq. ft.—Melisca Klisanin (M), 35 Jane St., New Yor[illegible] 10014; 212-807-0083. **4. Checkerboard with calligraph[illegible]** 9 x 12, Fort Street Studio—Stark Carpet (T), 979 Thi[illegible] Ave., New York 10022; 212-752-9000.

Page 119: **1. Taupe Fossil,** #2109-61, 15½", $7/sq. ft. installe[illegible] —Wilsonart (M); 800-710-8846. **2. Carrara white marbl[illegible]** #78400, $5.49/sq. ft.; **3. Etruscan black marble,** #7840[illegible] $5.49/ sq. ft.; **4. Graniterose sandstone,** #78410, $5.49/sq. ft [illegible] **5. Limestone block copper,** #78603, $5.49/sq. ft.—Imagin fo[illegible] Armstrong (M); 800-233-3828. **6. White Terrazzo,** #2106-6[illegible] 15½", $7/sq. ft. installed —Wilsonart, see above.

Page 120: **1. Stained pine,** #470, Fibo-Trespo, $4–$4.50/sq. f[illegible] **2. Japanese Cherry,** #409, Fibo-Trespo, $3.50–$5/sq. ft.— Norwegian Wood Inc. (R); 800-250-wood. **3. Green staine[illegible] maple,** #78150, $4.49/sq. ft.—Imagin for Armstrong, s[illegible] above. **4. Oak double plank,** steps laminate flooring#73[illegible] **5. Indian red,** steps laminate flooring #694. $3.75-$4.75– BHK of America (M); 800-663-4176. **6. Vanilla Hard Mapl[illegible]** maple collection, #8729, 8"x48", $3.99– $4.99/sq. ft.— Formica (M); 800-FORMICA. **7. Cork,** steps laminate floorin[illegible] #713, $3.75–$4.75/sq. ft.—BHK of America, see above. **Seattle Pine,** pine collection #8746, $3.99–$4.99/sq. ft.— Formica, see above. **9. Oak planked,** #222, $4/sq. ft.—Perg[illegible] (M); 800-33-PERGO. **10. Butterscotch maple,** #8726, $3.99– $4.99/sq. ft.—Formica, see above. **11. Mahogany blocke[illegible]** #208, $4/sq. ft.—Pergo, see above.

Page 121: **1. Country Apron,** Gangchen Carpets of Tibe[illegible] wool and by hand, DC-10B, 6x9, $3,240—InnerAsia Tradi[illegible] Company (R), 236 Fifth Ave., New York 10001; 212-53[illegible] 2600. **2. Allegro rug,** 100% wool, 5 x 7, $2,380—Joan Weis[illegible] man Custom Rugs and Tapestries (R,T,M), 3710 Silver S[illegible] Albuquerque, NM 87108; 505-265-0144. **3. Havana Nigh[illegible]** 6 x 9, $1,950—David Shaw Nicholls (T), 907 Broadway, Ne[illegible] York 10010; 212-388-1000. **4. Floating Chestnuts,** by Barba[illegible] Barry, 8 x 10, $8,400—Tufenkian Tibetan Carpets (T), 90[illegible] Broadway, New York 10010; 800-435-7568.

122 TEA AT THORNHILL *Page 122:* **Teacup and sauce[illegible]** $31.25—Wedgwood Peter Rabbit Collection (R); for store[illegible] 908-938-5800. *Page 123:* **Nuages yellow tablecloth**—Pala[illegible] Royal (R); for stores: 800-322-3911. **Corbeille yellow tabl[illegible] cloth**—Palais Royal, see above. **Six-piece miniature tea se[illegible]** $62.50—Wedgwood, see above. **Orange butter cookie[illegible]** $1/ea.—Amy's Bread (R), 672 Ninth Ave., New York 1003[illegible] 212-977-2670. **Country bread with rabbit stencil,** $2.25– Amy's Bread, see above. **Yellow leaves hand towel**—Pala[illegible] Royal, see above. **Two-handled 8-oz. mug,** $18.75—Wed[illegible] wood, see above. **Scones,** $1.25/ea.—Amy's Bread, see abov[illegible] **Seven-inch plate,** $18.75; **teapot,** $100—Wedgwood, s[illegible] above. *Page 125:* **Collection of miniature tea sets**—Glenc[illegible] Gardens (R), 15900 York Rd., Sparks, MD 21152; 410-47[illegible] 2300. **Hot-cross buns,** $1/ea.—Amy's Bread, see abov[illegible] **Honey**—Todd Hardie, Honey Gardens Apiaries, 51 So. Map[illegible] St., Vergennes, VT 05491; 802-877-6952. **Carrot cake–** Graul's Market (R), 220 Mt. Carmel Rd., Parkton, MD 2112[illegible] 410-329-6721. **Assorted breads**—Amy's Bread, see abov[illegible]

161 FRAME-UP Sky Frame Too (R), 60 Mercer St., Ne[illegible] York 10013; 212-966-5393. **Goldfeder/Kahan Framir[illegible] Group Ltd.** (R), 37 W. 20 St., New York 10011; 212-24[illegible] 5310. **Frank & Joe Gallery** (R), 328 E. 78 St., New Yo[illegible] 10021; 212-535-0167. **Roger Lussier Inc.** (R), 168 Newbu[illegible] St., Boston, MA 02116; 617-536-0069. **Laurence Mackle[illegible]** woodworking and custom framing, 115 Ellery St., Cam[illegible] bridge, MA 02238; 617-868-0398; or PO Box 2651, Vine[illegible] yard Haven, MA 02568; 508-693-7364. **J. Pocker & So[illegible]** (R), 135 E. 63 St., New York 10021; 212-838-5488. **Joh[illegible] Esty** (R), 636 Hudson St., New York 10013; 212-691-375[illegible] **Bark Frameworks Inc.** (R,T), 85 Grand St., New Yo[illegible] 10013; 212-431-9080. **Knight Works Inc.** (R,T), 346 Pave[illegible] nia Ave., Jersey City, NJ 07302; 201-659-6675.

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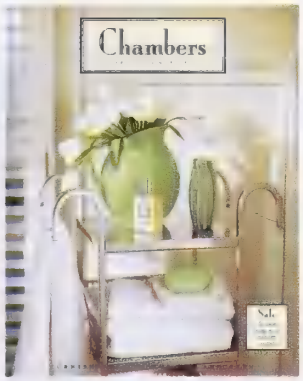

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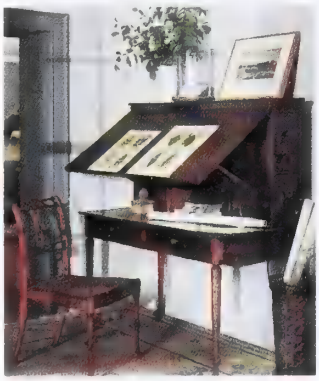

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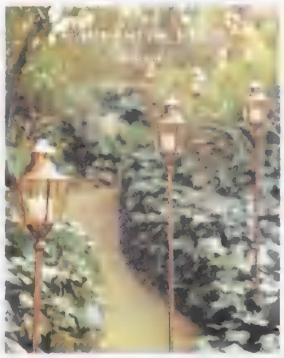

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Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase). Foreign,$10.

$5.50

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22

Ballard Designs

The Ballard Designs catalog of fine home furnishings and accessories is your decorating source for the entire home - from the living room and bedroom to the kitchen and bath. Choose from our exclusive furniture collections, lighting, mirrors, accent pieces and much more. $3 (US Only).

$3

23

Vermont Castings

The VERMONT CASTINGS Gas Barbecue Grill brings fine furniture quality and aesthetics to outdoor leisure cooking. The Vermont Castings Barbecue is finely crafted from porcelain enamel cast iron and stainless steel, and is engineered for beauty, durability and flawless performance.

Free

24

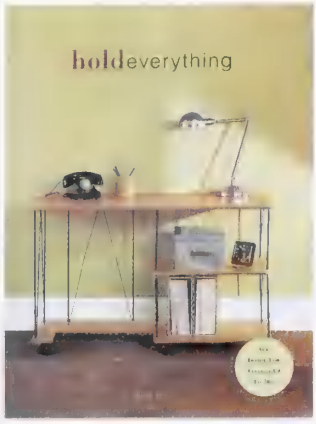
Blackwelder's

Featured on the cover is our new neo-classical European dining room, handcrafted with solid cherry. Blackwelder's new 175 page full color catalog showcases over 2,500 furniture pieces from America's most wanted designer collections, selected for every lifestyle need. Save up to 55%. World wide delivery. Catalog includes a $30.00 gift certificate. (Catalog refundable upon return).

$17.95

25

Hold Everything



The resource for organized living. We shop the world to bring you collections of innovative products designed to simplify your life. Look for unique home office ideas, wardrobe protection, media storage, closet organization, and a variety of shelving and containers to suit every need. One year for $2. US only.

$2

26

Rejuvenation Lamp & Fixture Company

Create an incomparable ambiance with authentic reproduction lighting, handcrafted in the same manner and of the same materials as the originals. Choose from over 250 chandeliers, sconces, porch lights and lamps in Arts & Crafts, Victorian and Neoclassic styles. 68-page color catalogue.

Free

27

The Old Wagon Factory

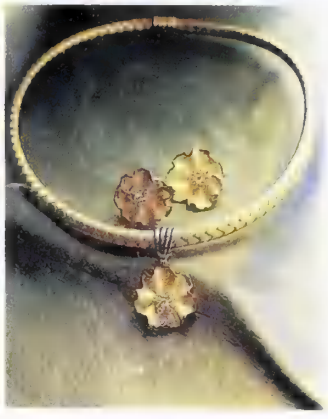
Offering wooden storm-screen doors beautifully handcrafted in many styles, including Victorian and Traditional. All sizes, standard or custom. Also featuring Victorian Gable decorations and other trim, arbors, porch and garden furniture, swings, window boxes, mailboxes, and other accessories for home and garden.

$2

Spring Catalog Collection

28

ROSS-SIMONS



Step into the elegance of our famous national catalog, discover a world of style. Fine jewelry, famous name tableware, quality home accessories and collectibles - all at appreciable savings. Ask about our National Bridal Registry. Ross-Simons, life's luxuries for a lot less. Catalog

Free

29

Designs Basics

The revised EASY LIVING one-story designs showcases 155 home plans from 975' to over 3700'. From modest to magnificent, if you desire the pleasures of easy living one-story homes designed with today's most wanted amenities, this catalog is for you! $8 (US Only) Foreign $25.

$8

30

Korth Company
ANTIQUE REPLICA FURNITURE

A virtual feast of elegant shapes and hand-carved decorations, our 48-page color catalog features our exclusive collection of over 200 heirloom quality antique replicas. Whether a poster bed, armoire, banquet table, lowboy, pier mirror, or window seat, each of our solid mahogany offerings are hand-made replicas of Queen Anne, Chippendale, Louis XV, Regency and Victorian styles, custom finished and affordably priced. $10 US, $15 Foreign.

$10

31

The Bombay Company

Traditional and classic furniture collections for everyday living. Plus, an exciting mix of framed prints, mirrors, lamps, decorative accents and gifts. Many exclusive pieces from Bombay's own Design Studio. Everything very comfortably priced. Catalog,

$1

32

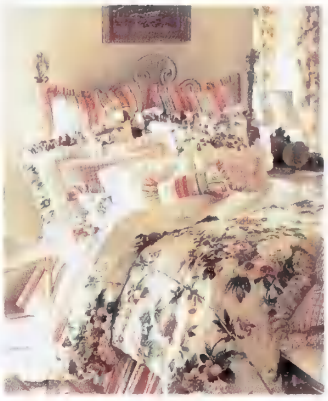
Eldridge Textile Co.

Guaranteed lowest prices on bed linens by Laura Ashley, Bill Blass, Collier Campbell, Cameo, Croscill, Martex and many more! Also save on coordinating bath accessories, window treatments, comforters, duvet covers, bedskirts, shams, slipcovers and upholstered headboards. Cotton sheets up to 330 thread count. Bath towels, too. New bridal registry! Color catalog.

$2

33

THE HORCHOW Fine Linen COLLECTION



Impeccable quality, style and value with an emphasis on luxury. Discover a wide selection of fine linens, decorative accessories, towels, toiletries, special furniture accents and more. The subscription fee is applicable toward your first purchase. Foreign,$10

$5.50

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34

VELUX

THE COMPLETE GUIDE TO ROOF WINDOWS AND SKYLIGHTS - Create light-filled spacious interiors in new home and remodeling projects with VELUX Roof Windows and Skylights. Free, full-color guide is filled with design ideas to brighten every room in your home with natural light.

Free

35

Hancock's of Paducah

Fabrics for the Home. Hancock's full color home decorating catalog features thousands of drapery and upholstery fabrics at mill direct prices. Coordinating trims and tassels as well as custom drapes and bedding add the finishing touches to this one stop shopping resource for the home decorator.

$2

36

Shaker Workshops

Discover the beautiful proportions and classic simplicity of shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

Free

37

The Horchow Collection

The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

$5.50

38

MARVIN
WINDOWS & DOORS

Beautifully demonstrates how made-to-order wood windows and doors can enhance your home. Helps you determine your needs for design, energy efficiency and maintenance, then choose the products and options to match.

Free

39

Antique Hardware & Home

Take a bright new look at the past! We will send you a 77 page catalogue full of nostalgic and decorative accessories (carousel horses, replica toys, golf & fish memorabilia) as well as 1,000's of Old Style restoration products including clawfoot tubs, shower conversions, cabinet door hardware, wrought iron and light fixtures. Satisfaction Guaranteed! $3.00 refundable.

$3

Spring Catalog Collection

40

Bearden Brothers Carpet & Rug

BEARDEN BROTHERS
RUGS & CARPET

Save up to 60% on our own premium quality carpet in all styles and colors. National brand carpet at huge savings, too. We also offer a selection of beautiful area rugs (including wool & blend braideds) at the same remarkable low prices – and all shipping for area rugs is free! Color brochure.

$1

41

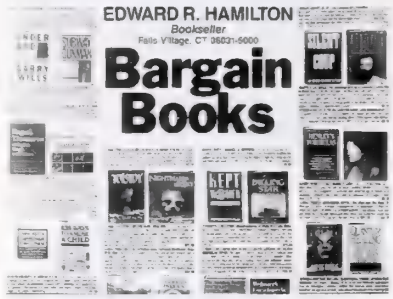
This End Up

The THIS END UP catalog features 52 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. Catalog,

$2

42

Edward R. Hamilton Bookseller

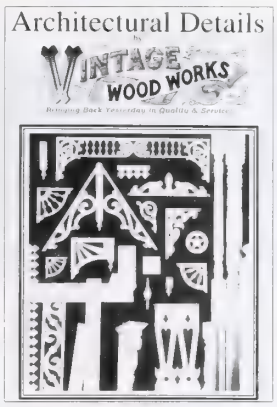


Save up to 80% on recent publishers' overstocks, imports, reprints -- Save 30% or more on a huge selection of current books and best sellers! Home Decorating, Gardening, Cooking, Fiction, Nature, Biography -- over 60 subject areas. America's biggest selection of bargain books, starting at $3.95. Catalog,

Free

43

Vintage Wood Works



Architectural details in a variety of woods for interior and exterior, include porch and newel posts, balusters, moldings, gables, brackets, corbels, folding screens, screen doors, stair parts, and gazebo. Also, custom-length spandrels, shelves, and windows cornices. Catalog combines philosophy, history, and how-to ideas.

$2

44

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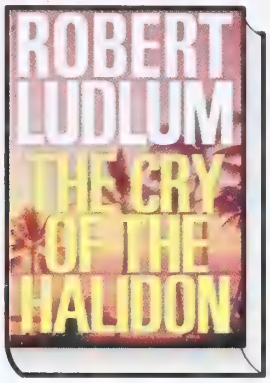

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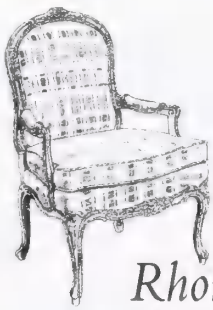
45

Rhoney Furniture House



Rhoney Furniture House

Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want!

Free

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46

KraftMaid Cabinetry, Inc.

KraftMaid isn't *just* kitchen cabinetry. Take a look at this entertainment center, comprised of solid maple door frames with square recessed panels on walls and bases. Custom designed acoustical material hides speakers and media equipment. When your friends ask who designed your custom-style entertainment center, tell them you did – with KraftMaid cabinetry! Full-color catalog and video.

$6

47

Within Crate and Barrel's handsome catalogue of dramatic stores, shoppers can find furniture, housewares, or accessories from every corner of the globe. Cookware from France. Dinnerware from Italy. Glassware from Sweden. Iron beds from Spain. Dining tables handcrafted in America. Gifts for every occasion. Full gift registry services available. (We ship only in the US)

$2

48

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Enjoy the inviting world of Bergdorf Goodman in the privacy of your own home. The most exclusive designer collections from Europe and America for women. Handsome clothing and accoutrements for men. A glorious world of distinctive items for the home, including silver and china, luxurious linens and exquisite gifts. Receive an entire year of Bergdorf Goodman.

$12

49

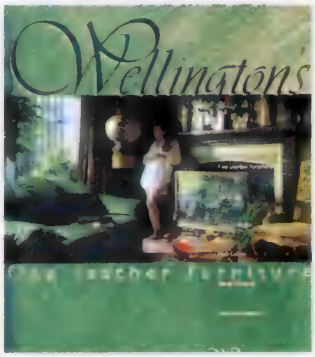
Fran's Wicker & Rattan

From spectacular sets to the hard to find specialty items ... all from America's oldest and largest wicker & rattan importer. Widest selection, highest quality and guaranteed lowest prices. Henry Link, Braxton and others 50 to 55% off list. 64-page, color catalog $2 (credited on order).

$2

50

Wellington's Leather Furniture

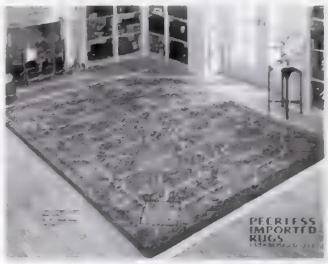


Leather furniture from America's top manufacturers. Our 70 page color catalog features styles including traditional, southwestern, contemporary and more. Nationwide delivery direct to your home. This guide is a must for anyone considering leather furniture. Guaranteed savings and service since 1982. Through our catalog we bring you the look and feel of our showroom. Enjoy! $5, refundable.

$5

51

Peerless Imported Rugs Established 1938



PEERLESS IMPORTED RUGS
ESTABLISHED 1938

The Peerless 64-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

$1

Spring Catalog Collection

52

Claire Murray

Who says great art needs to be framed. Claire has changed the way we look at floors...Now she will change the way we look at our homes. Claire's latest full color catalog of hand-hooked rugs and home accessories. $5, refundable with first purchase.

$5

53

Susan Merrill Needlework

Free Brochure featuring the most exclusive imports available in this country. Needlepoint Kits from Denmark, tramé needlepoint kits from France and a fabulous collection from English Designer Jill Gordon produced right here in the US. Order Now!

Free

54

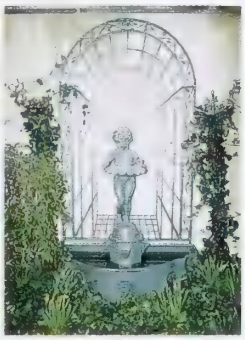
The Gazebo of New York

40 Wonderous pages! Handmade patchwork and applique quilts, pillows, wallhangings and accessories, storybook crib quilts, bumper pads, crib sheets, dust ruffles, pillows. Gifts! Toys! Plus Gladys Boalt's incredible collectible storybook and historical soft sculpture ornaments.

$5

55

FLORENTINE CRAFTSMEN, Inc.
46-24 28th St., Long Island City, N.Y. 11101



Florentine Craftsmen, Inc. is the premier maker of the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our new 48-page catalogue shows over 400 beautiful creations made of lead, bronze, iron, aluminum and stone to grace any interior or exterior setting. Foreign, $6.50.

$5

56

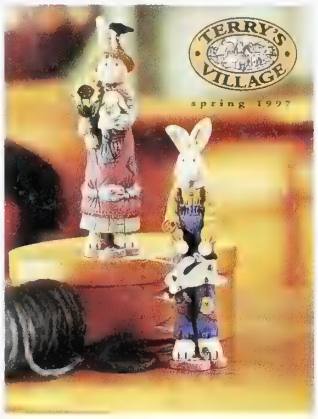
Charolette Ford Trunks

Charolette Ford, the leading authority on trunks, helps you turn that antique show find into an heirloom. Trunk Restoration Video shows how to clean, replace parts, line and decorate your trunk. 31 min., $25. Trunk Repair Supplies is the complete catalog for straps, handles, locks, and every other authentic replacement part.

$3

57

Terry's Village



Bring fresh life into your home with seasonal decorations and heartwarming gifts from Terry's Village catalog. You'll find page after page of affordable treasures to make your home more lively, lovely and full of personality and warmth. Most items under $10, many under $30.

Free

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58

Sugar Hill

"WHERE *Art* IS ALWAYS AT HOME"

Offering an inspired collection of custom-designed furniture, uniquely handpainted pieces, decorative accessories, special gifts and collectibles created exclusively for Sugar Hill. Receive a one-year subscription to our 48-page catalog.

$2

59

The Masters' Collection

An elegant canvas enhances the beauty of any room. We offer faithful replica portraits, impressionists, landscapes, still lifes, animal studies, nauticals and abstracts. The collection embraces masterpieces from famed museums and treasures from private collections. Select from thirty richly carved, hand gilded frames. 88-page color catalogue, $5 (refundable with first order).

$5

60

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Put a dresser under any bed. Dust proof underbed dresser has up to 16 drawers. Replaces bed frame. Saves space, ends clutter and underbed cleaning. Beautiful, hand stained, solid wood construction. Cedar lined drawers have ball bearing slides. Optional: 6 ft. long end drawers, headboard, side tables, and mattress featuring "dual firmness" control. Shipped UPS. 48-page color catalog.

$2

61

Worthington Group Ltd.

Architectural details turn the ordinary into a custom home. Mouldings, medallions, columns, brackets, mantels, table bases and much more. Worthington Group, Ltd. has the top architectural details available in the United States today. Put your decorating dollar where it counts.

Free

62

Accoutrements by Liza

Enchanting selection for your Tea Table, Entertaining, and Elegant Home Decor. Featuring beautiful silverplate serving pieces, English tea sets, tea cozies, decorative home accessories, clocks, collectible tea cups and childs tea sets, gifts, gourmet delights and many treasures with a tea & garden motif. **Gift with purchase**. US only.

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63

Around the Corner Fine Art

Art Lovers will appreciate this grand source for beautiful prints, replicas on canvas, oil paintings, hard-to-find Baroque style frames, elegant decorative accessories & gifts. Perfect complements to your traditional, antique or eclectic furnishings. Many unique & exclusive items. Outside USA, $8

$3

Spring Catalog Collection

64

The Daily Planet

Get to Know the Planet. Explore exotic destinations with *The Daily Planet*'s remarkable collection of global gifts and clothing. We've journeyed to mysterious Asian cities and dusty African bazaars to bring you the most interesting and original products available–and you owe us the airfare!

$2

65

Zagaroli Classics

Experience the luxury of fine leather furnishings that will fit any lifestyle. From casual, relaxed styles to elegant, sophisticated looks, Zagaroli Classics manufactures leather furniture that meets the highest standards with savings of up to 60%! Comfort, fashion and quality . . . all at factory direct pricing.

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Spring Catalog Collection

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- ❑ 29a Design Basics $8
- ❑ 29b Foreign $25
- ❑ 30a Korth & Co. $10
- ❑ 30b Foreign $15
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- ❑ 32 Eldridge Textiles $2
- ❑ 33a Horchow Fine Linen . . . $5.50
- ❑ 33b Foreign $10
- ❑ 34 Velux-America . . . . . Free
- ❑ 35 Hancock's $2
- ❑ 36 Shaker Workshops . . . . . Free
- ❑ 37a Horchow Collection $5.50
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- ❑ 48 Bergdorf Goodman $12
- ❑ 49 Fran's Wicker and Rattan . . . $2
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- ❑ 52 Claire Murray $5
- ❑ 53 Susan Merrill Needlework . . Free
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- ❑ 57 Terry's Village . . . . . Free
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- ❑ 59 The Masters' Collection $5
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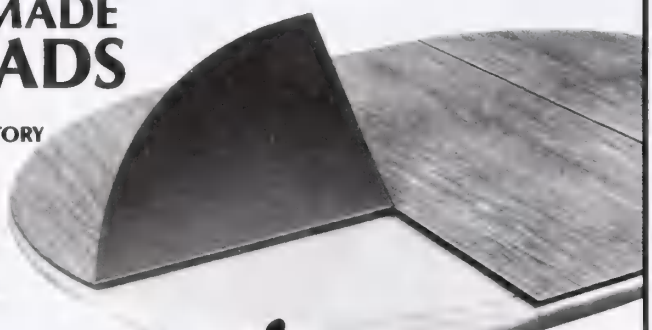

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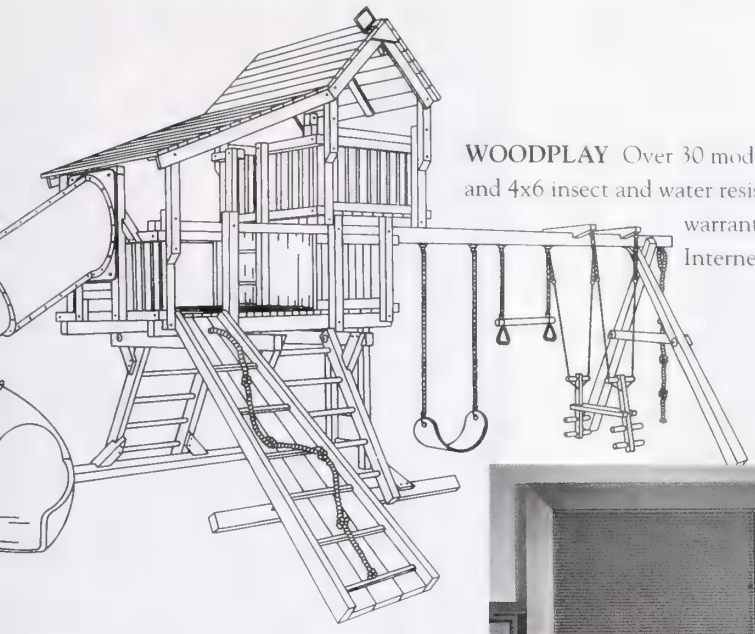

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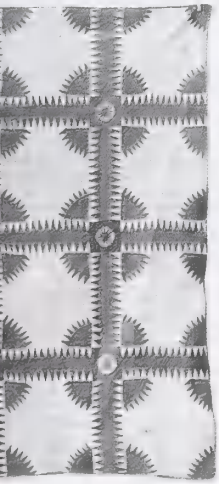

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FRAME-UP

Flummoxed by framing? For the best and the brightest ideas, watch how photographers display their own work

By Margaret Kennedy

"It was sort of a framing Bake-Off," John Danzer said as we walked through a show of black-and-white photographs at his garden furnishings shop in Manhattan, Munder-Skiles. Danzer had asked each of the fourteen featured photographers to frame his own work. Although the exhibit was small, it provided a bonanza of framing ideas. I was full of questions for the artists. What was the thinking behind their choices?

The subtly textured aluminum frames of Zeva Oelbaum (1) shimmered softly. "I was trying for luminescence," Oelbaum explains. "I wanted the light to bounce around but not overpower the photograph." For luxurious depth, the small prints were matted with thick 8-ply rag board.

Silver-leaf frames on David Halliday's magnolia series (2) were meant to be jewellike. The warm, reflective silver complemented his sepia-toned black-and-white prints, while narrow mats kept the eye on the image.

Because Linda Younker's infrared film creates intense, dreamy whites, she chose gray matting and thin black metal frames (3). They anchor the photos yet respect their delicacy.

"The warm hues of wood go well with the slight sepia tone of the Agfa Portriga paper I use," states Jeannie Baubion-Mackler. Her frames (4) are handcrafted of bird's-eye maple, stained walnut, and waxed for a low-luster sheen. The classic wood is perfect for her architectural garden scenes. Yet Erica Lennard's formal garden photographs (5) framed in distressed white-painted wood look equally right. Obviously, framing is both a personal and artistic choice.

John Hall had a long list of requirements: "I wanted the frames to be quiet, restrained, masculine, simple, reasonably affordable, and to not take your eye away from the photo." Hall's flat black-washed wood frames (6) did it all.

The most ingenious frames in the show were Fernando Bengoechea's (7). His *Imaginary Landscapes* were floated between two sheets of Lucite held together with Lucite screws.

Sheva Fruitman's blue cyanotype botanicals (8) are printed on watercolor paper. Because the paper is textured, the images are softened. "I love old things and have a collection of Victorian gilded frames in various stages of crumbling," says Fruitman. "The patina of old gilt doesn't overpower the blue."

Consulting professional framers confirms that there are no steadfast rules, only guidelines. Frames for photographs are usually minimal and straight-lined, and mats mostly white or off-white, measuring three inches for top and sides and three and a half inches at bottom.

Defying all of the above, Boston framer Roger Lussier surrounds his tiny old master drawings with enormous mats, often cut at odd angles, forcing the eye to focus on the genius of the art (9). His gilded frames jostle for space on his walls, and the big mats give the smallest drawings added impact. Clearly, breaking the rules is part of the beauty and artistry of framing. ■

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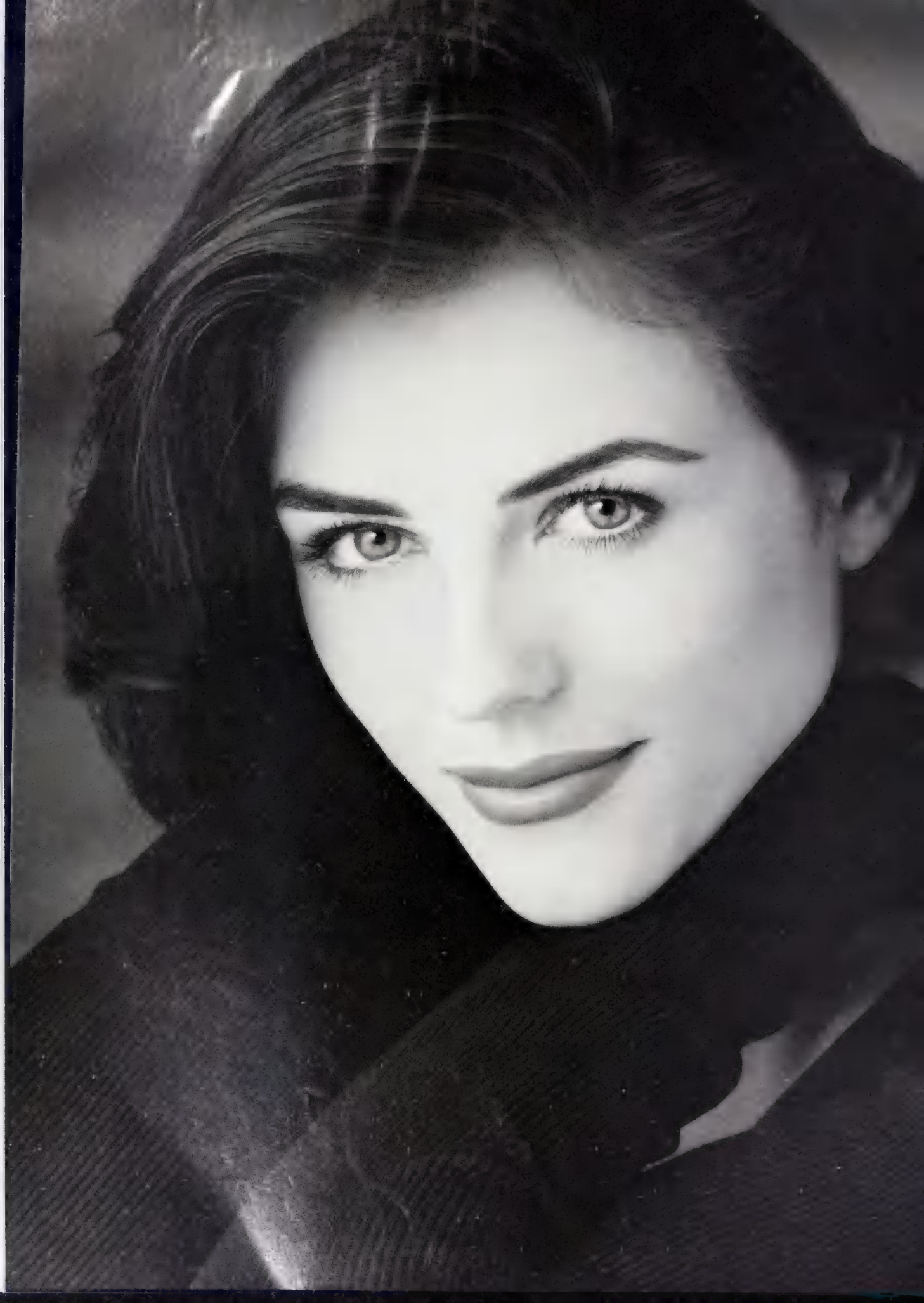

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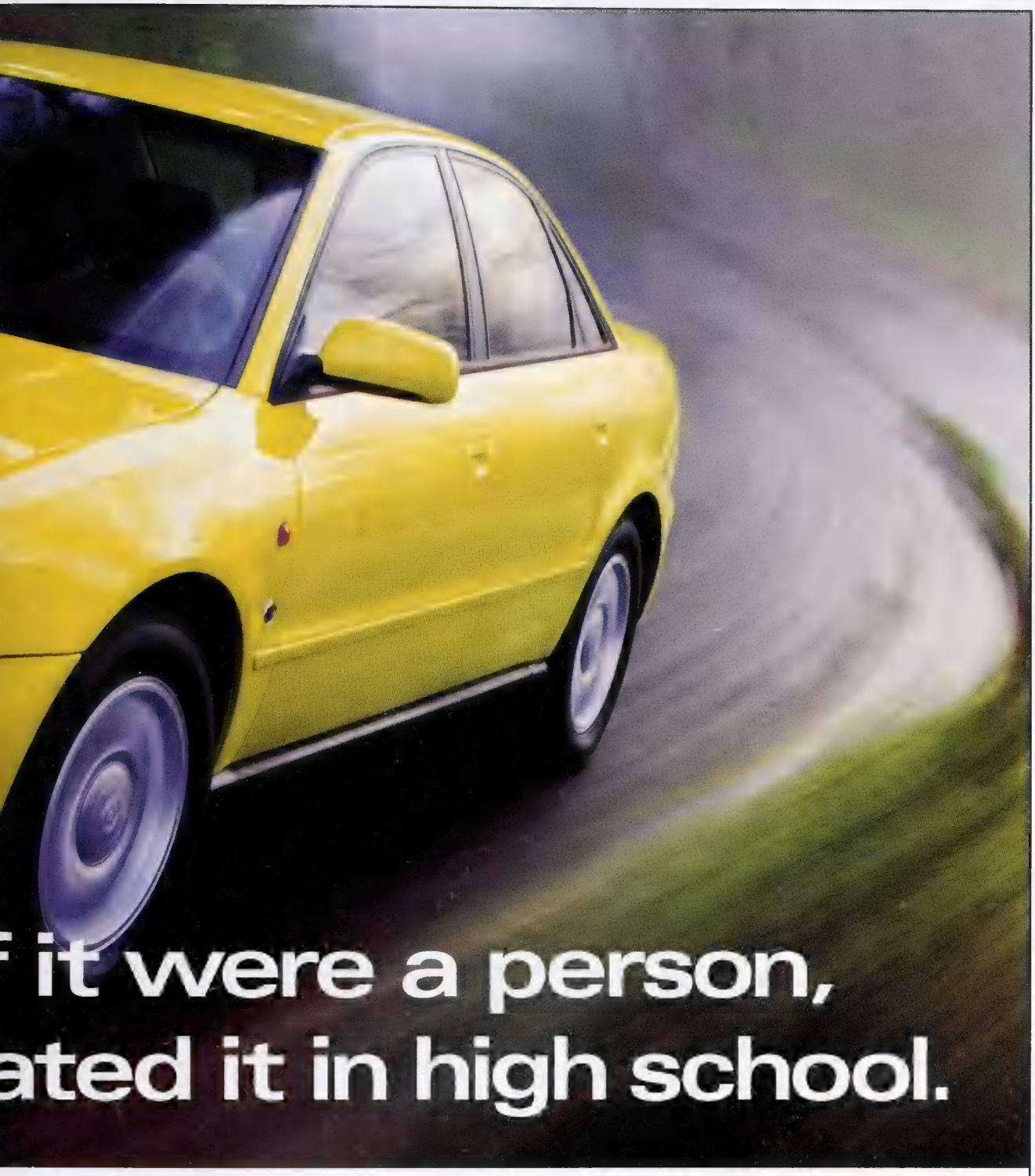

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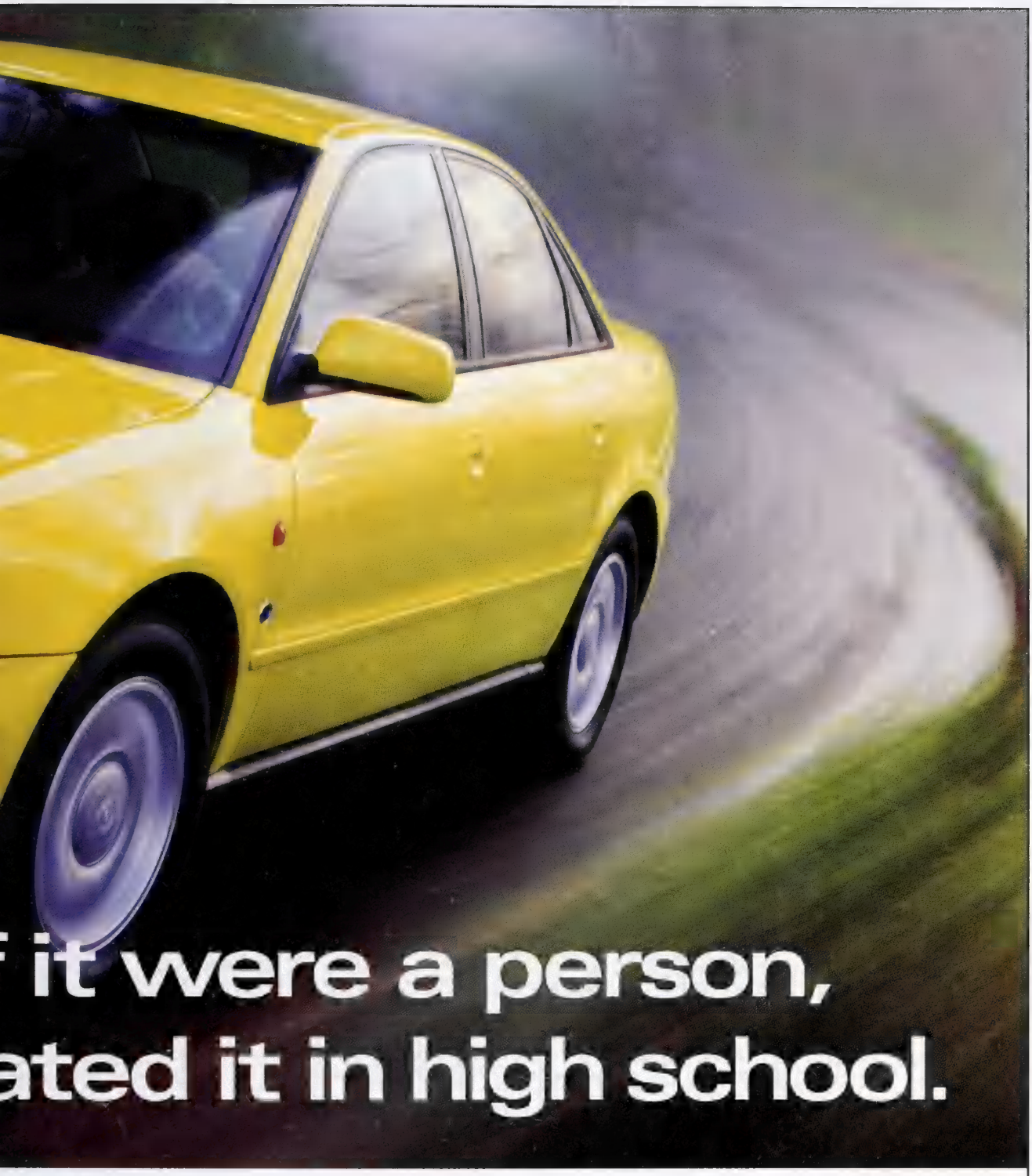

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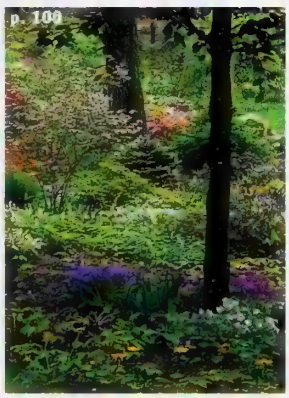
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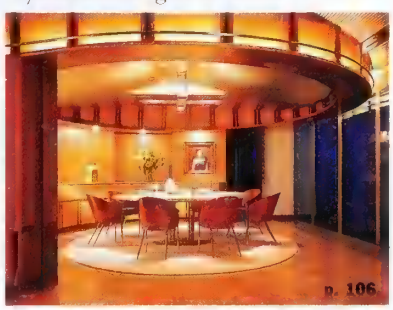
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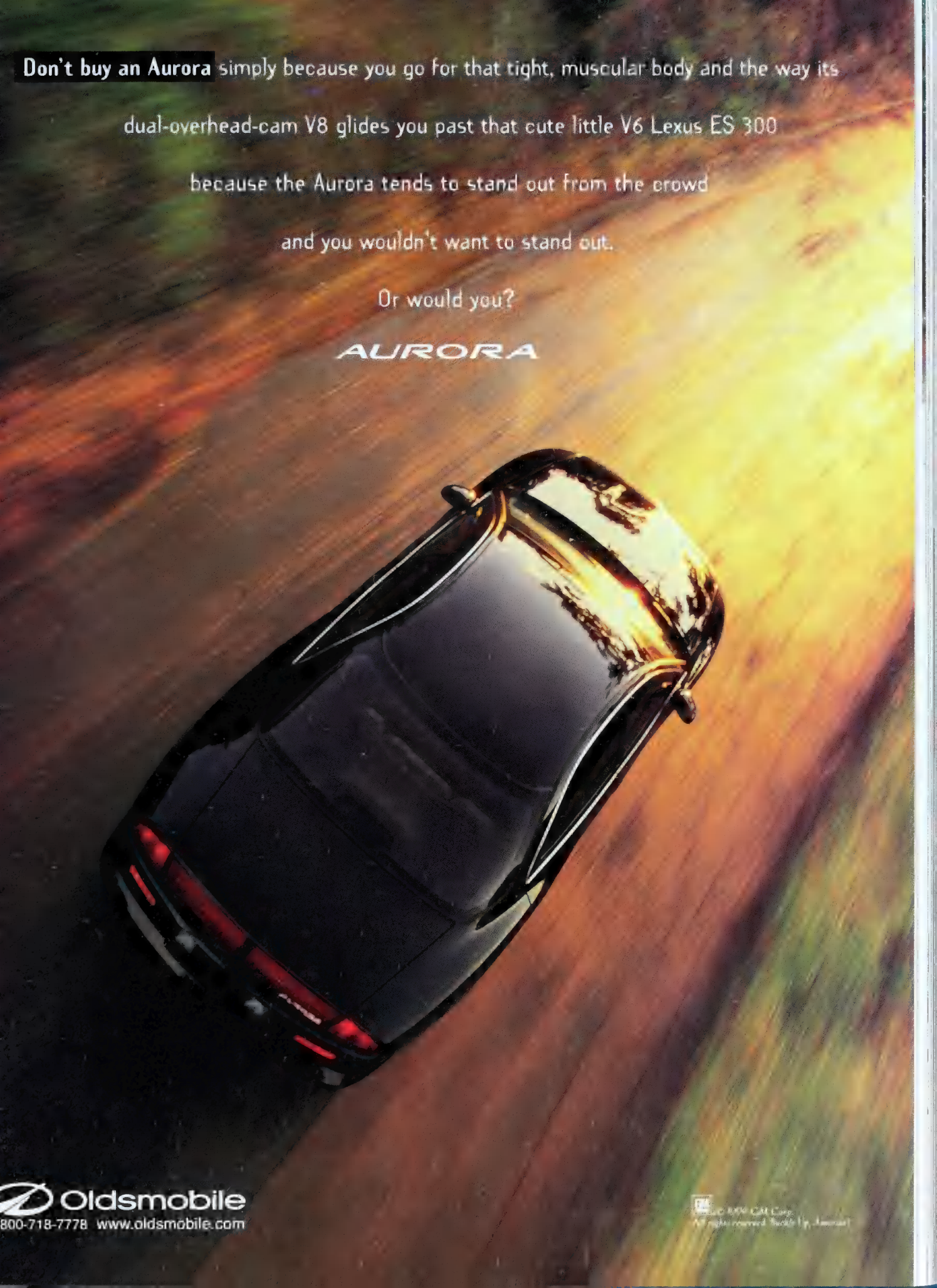
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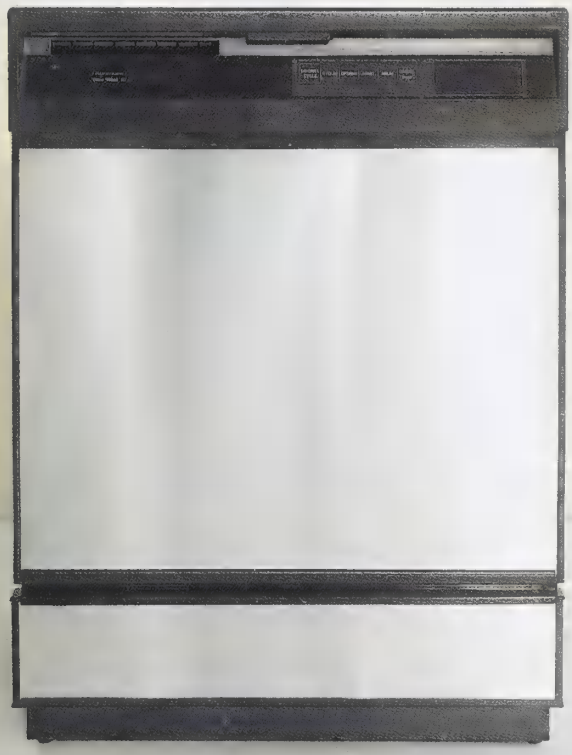

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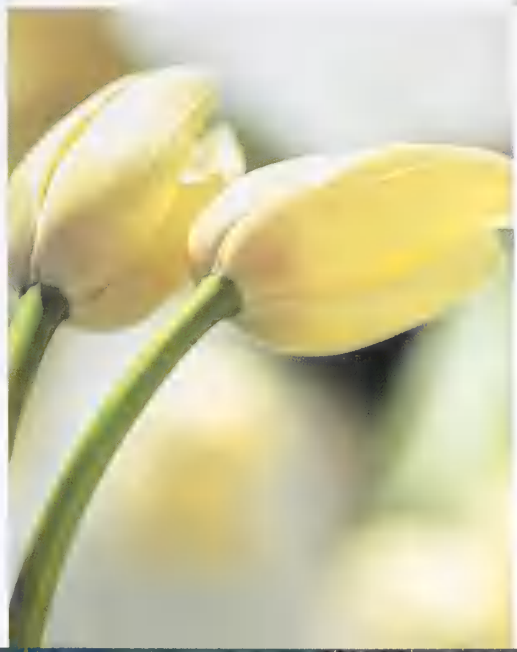

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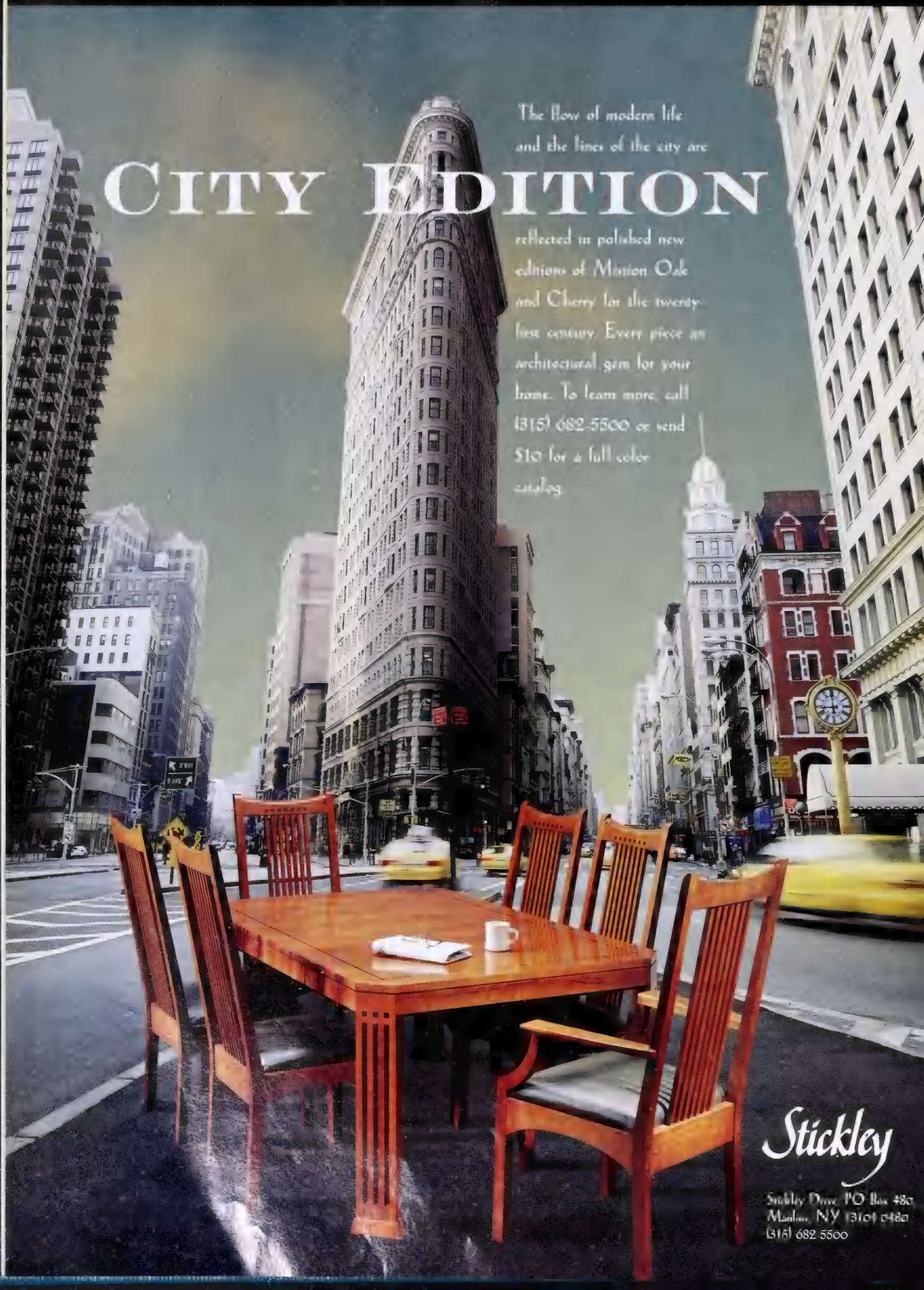
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A PROFESSION OF SORTS

By Antonia Stearns

"Leave the bathtub faucets open," the embassy officer advised us as we inspected the Spartan amenities of the Villa St. Tropez. Bill was an old Africa hand. He leaned over and turned the taps. The pipes belched, disgorging a blob of rust and a cockroach, which scurried down the drain before he could get a shoe on it.

"How long has the water been off?" I asked. We were bone-tired. It had been snowing in New York, sleeting in Paris, and blistering on the tarmacs as we hopscotched in droning propeller planes down the African continent to Léopoldville, capital of the former Belgian Congo—now Zaire.

"Since Independence—'60, maybe '61. You're on a hill, you see, and the pressure is too low. But now and then there's a gush, so keep the tub as a reservoir." He caught my expression. "You want a bath? I've got jerry cans in the car."

It was early 1963. "Guess what!" I had written everyone excitedly when our [illegible] assignment in Athens drew to a close. "We're going where the action is!" The Congo was headline news, most of it disastrous — of secessionist uprisings, political assassinations, and tribal warfare. The new nation's collapse brought a hug[illegible] rescuers and more than a few rogues to the scene: U[illegible] forces, mercenaries, missionaries, spies, agitators, [illegible], and cold warriors from both sides—competing for the hearts, minds, and wealth the Congo.

My husband was an embassy officer, a marine, and documentary filmmaker before finding a career in the Foreig Service. In Athens he found me, a diplomat's daughter, visi ing Greece and wondering what to do with a continent upbringing and no professional skills. I took on the duties of Foreign Service wife, a profession of sorts that offered wome a supporting role on the diplomatic stage in exchange f putting up and taking down the scenery. I read up on th Congo from Conrad to copper production, and packed eager for the villa we assumed, on the strength of its name, would b our haven from strife.

"This can't be it," I thought when we pulled up before water-stained concrete turret, circular, with a flat roof ar barred windows on both stories. With no foliage to soften i gloomy facade, the Villa St. Tropez glowered at us in the dar ness, as forlorn as a coffee can dropped in an overgrown lo

The interior was equally grim. I studied the linoleu floors and frosted glass doors in silence. So much for my visi of verandas and ceiling fans, louvered shutters, and decade colonial charm. I bit my lip and waited for my husband t speak up, but not a man to notice linoleum or naked light

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By day's end I was a barterer and a scavenger, the proud owner of a laundry cauldron and a rusty recliner salvaged from the side of the road

bulbs swinging on their cords, he put down the suitcases and went to help with the jerry cans.

"So you get a dozen of these," Bill said as they puffed up the stairs, "and hire a driver to keep them filled."

"Sounds good to me," my husband said.

"And you can recycle. Use your sink water to mop and the mop water to flush. Put some DDT in the water—I mean after you've used it." The two men chuckled. "What else? Lock the doors at all times, don't go barefoot outside, and take your malaria pills. I guess that's it. I'll be back in the morning, with my wife and some other stuff to get you started."

"Terrific," my husband said. "Thanks for the lift home."

Home was a bed, a card table with two chairs, coffee and powdered milk in a dingy kitchen where a bag of croissants sat on the counter. I couldn't imagine how they got there.

Fresh croissants were one of the Belgians' gastronomic legacies to the Congolese, along with beer and a preference for thick soups and stews no matter what the temperature. The country was spiraling out of control, yet there was bread as long as C-130s could land with the flour and the mealybugs didn't turn it rancid. The nylon stockings I was wearing would soon serve as bug sifters, a treasured kitchen appliance.

But that was still ahead when Bill got into his car, leaving us alone in the night, on top of a hill, in the middle of Africa. No, not quite alone. His tires screeched as he swerved to avoid a figure curled asleep in the driveway. "No harm done," he called. "That's François, your night watchman. He's a bit deaf." A grizzled Bantu tribesman rose to greet us, his references in one hand, a spear in the other, with a large petrified snake impaled on the end. We shook hands and read the testimonial by the fluorescent light over the door. "The bearer," it began in faded but lofty French, "enjoyed the highest esteem as a dispatcher of serpents, and of robbers, four of whom he has fearlessly put to flight." At the bottom was the signature of a colonial official and the date, 1922.

Thus protected, we passed our first night in the Villa St. Tropez: my husband sleeping soundly; I, staring at the chameleons as they chased mosquitoes across the ceiling and composing my departure speech, to be delivered over breakfast. The woman's movement was still far from my consciousness, but for the first time I pondered my status, writ large in my passport: Dependent Spouse.

The speech went undelivered. Bill and his wife, Ruth, were waiting for us when I staggered downstairs. They had brought papayas and mangoes, and a houseboy, Gracien, to be hired on approval. He immediately set to work in the kitchen and my misery receded in the presence of food and of Ruth, a serious practitioner of positive thinking.

"Lucky you," she said, admiring a kitchen closet with shelves to accommodate the canned goods en route with our household effects. "We have to store food in the children's bedroom. But don't get me wrong—it's a big step up fro Nouakchott." I looked blank. "The capital of Mauritania, m dear, also known as Tent City."

"And what about Léopoldville?" I asked warily. Ou late-night glimpse was of shanties encircling a raw city whe modern office towers were set at random intervals.

"Leo? It's the big time. Boulevards, restaurants, cinema crowds. Ready to go see? I brought some Johnnie Walker f the butcher." I looked blank again. "Meat is scarce," sh explained, "but you can barter for it."

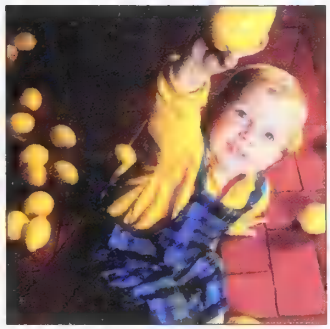
By day's end I was both a barterer and scavenger, th proud owner of a laundry cauldron and a rusty recliner sa vaged from the side of the road. Ruth taught me to inspe the hulks of burnt and abandoned vehicles that lay about i the ditches in case anyone had overlooked a tire or a batter

The open-air market offered a cornucopia of exot fruits and tubers, but little else that appealed to the uninit ated palate. I picked my way around enamel tubs of manio and wriggly grubs, slugs, and denizens of the Congo bush was best not to study too closely, while the market wome with babies swaddled on their backs, called out their wares i Lingala and pidgin French. Pye-dogs sniffed through the muc for scraps, and Congolese militia in ragtag uniforms roame the crowds, driving out pickpockets with their billy clubs.

It was a noisy scene, in contrast to the Belgian supe markets on the main boulevard. Once the fashionable empo ria for imported luxuries, they now carried a thin inventory local products: soap, palm oil, and tins of shoe polish, sprea out like checkers along the shelves. There was a rumor th canned chicken had come in, but finding none, we went i search of beef. The butcher, an expatriate Portuguese, w expecting a carcass any day now. He flashed a gold-toothe smile when I left my liquid calling card, and gave me a rooste with promises of better things to come.

Gracien had spent the day wrestling with a gas caniste and it was hooked to the stove when we returned with ou loot. He would prove the sole master of this appropriate named *bombe*, which was full of hissing valves and hoses an invariably broke down on his days off. At dusk, Franço appeared out of nowhere and settled down in the driveway. watched my first tropical sunset, over in a flash, and listened t the cacophony of bullfrogs and cicadas.

There was a loud honk. François sprang into action, ji gling his snake as if it were freshly speared, and my husban swept in with identity cards, cash, a shortwave radio, and battered Peugeot he had bought at a Lebanese garage. "He furniture!" he exclaimed when he saw the chaise longu "And music," I replied, turning on the radio. Flushed wit accomplishment, we danced across the empty floor while th rooster squawked its last in the kitchen. When it was boile and garnished, Gracien changed into a white uniform,



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We went to parties. We mingled with the riffraff at the nightclubs, where soldiers of fortune danced with hand grenades in their pockets

moved the card table under a lightbulb, and announced dinner.

Word spread through the bush telegraph that the villa was inhabited, and my first task was an unhappy one—to disperse an army of hungry men looking for work. I picked one, Antoine, who carried a dull scythe, and hired him to cut down the elephant grass that rustled above the windowsills.

My husband plunged into intermittently dangerous assignments. He ran the political section, a job that required constant reporting from the warring provinces to policy makers in Washington. There was scarcely a paved road in the country, and he flew with an army attaché in a diminutive plane dubbed the Bug Smasher. The western embassies worked closely with the United Nations, whose troops and technicians labored to restore order and vital services such as airports and hospitals. Teams of educators conducted crash courses in nation building, and the women of the foreign community were enlisted to teach French and urban skills. But like Sisyphus, we pushed our stone up the hill and watched it roll down again as the Congo fractured once more into tribal warfare.

The government imposed roadblocks and curfews, but with bribery the norm it was difficult to tell which side of the law the enforcers were on. We were often stopped by men waving rifles, few of whom could read our documents, and more than once, traveling alone at night, my husband was thrown into detention. His luck nearly ran out in the air when the Bug Smasher crash-landed near the equatorial town of Coquilhatville. With its wings broken and its nose pierced by the landing wheel, the plane skidded into a ravine, where it may be lying to this day. The pilot and his three passengers scrambled out unscathed, and with characteristic panache took pictures of each other cavorting beside the wreckage.

To look at these photographs today is to remember how absurdly we believed in our own invincibility, despite tragic examples to the contrary. But we were young and lived for the moment. We worked hard and played hard, with the abandon of sailors on shore leave. We went to parties. Poker parties, costume parties, drinking parties, and slumber parties when the curfews got serious. We mingled with the riffraff at the nightclubs, where African rhythms alternated with the Beatles and soldiers of fortune danced with hand grenades in their pockets. We water-skied on the river, ignoring what lurked beneath the surface as well as the most elementary rules of safety. There were broken bones and near drownings, yet no one thought to carry first aid kits, oars or—heaven forbid—life jackets.

Most of all there were friendships, quickly and intensely forged, across cultural and ethnic boundaries, not least between black and white Americans who would have been strangers to each other at home. For these lasting bonds, the Congo remains one of the happiest periods of our lives.

To my dismay, however, there was to be no bonding with the Villa St. Tropez. It resisted me with almost anthropomorphic ingenuity. Perhaps it had never been lived in except by transients—Belgian pilots, I surmised, on the strength of an old Sabena ashtray—who brought nothing and left nothing behind. "You just need cozying up," I had said to the house as I unpacked our effects. They were waterlogged and pilfered. I arranged the mildewed books and furniture with determined cheer, singing along to warped phonograph records, and glued our spotted pictures by their corners to the curved, concrete walls. Worms ate the upholstery, silverfish the books, and the pictures crashed regularly to the floor.

Our first shipment of canned goods arrived with the labels rotted away, making meals something of a daily surprise. "Peas," Gracien would say confidently, shaking an anonymous container which, as likely as not, was filled with olives or chocolate sauce.

The bathtub remained empty. We hired Hubert to fetch water and fired Antoine, who turned out to be a housebreaker of some notoriety. He left with our shortwave radio, depriving us of the BBC, Radio Moscow, and the World Series. We had brief hopes when Antoine was later arrested in a large heist and his booty confiscated by the police, but Antoine too was a barterer: He got his freedom and the police got the radio. The constable kept it on his desk and refused to entertain the possibility that it had once been ours.

The radio was playing loudly when we drove past the police station in spring of 1965, en route to the airport, the night flight, and home. With a poignancy we had not anticipated we said good-bye to the landmarks of our Congo life: the broad Coca-Cola-colored river; the listing ferries at the docks; the unkempt boulevards with their sweaty cinemas and tawdry bars. Good-bye we said to the optimism of the Kennedy era, as short-lived as nation building. And good-bye to our youth. It was time to think about a family.

The Congo sobered us and readied us for difficult postings ahead. In due course we would be sent to wartime Indochina and a dozen more houses around the globe. By then my professional focus had shifted from the scenery in the background to the children on center stage. Born in four different countries, they bounced from one to the next with resilience and good cheer, making every house a home, and, to my eyes at least, every home beautiful.

Were they the missing ingredient in the Villa St. Tropez? Somehow I doubt it. Ornery to the end, it waited until the suitcases were closed before its pipes began to groan and a torrent of water flooded the bathtub and trickled down the stairs and under the frosted-glass door to the driveway, where François stood waving his spear in farewell. ■

This is Antonia Stearns's third Thoughts of Home memoir. The second was "The Children's War," in the March 1996 issue.

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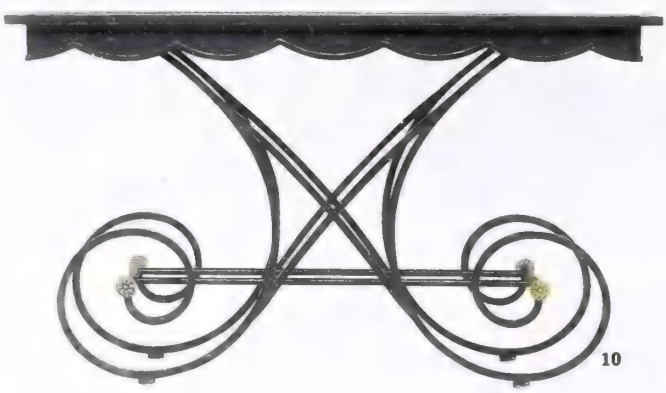
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1. *Shield-back armchair, $1,264. From Milling Road: 910-885-1800.*
2. *Mario Buatta adaptation of an English Regency drop-leaf table, $5,900. From John Widdicomb: 800-845-9472.*
3. *Bar table by Barbara Barry, $2,106. From Baker: 616-361-7321.*
4. *Plush velvet ottoman, $1,650. From Henredon: 800-444-3682.*
5. *Ralph Lauren's sofa has overscaled caning, $6,000. Call 800-467-3399.*
6. *Hickory Chair's lacquered box and stand, $808. Call 800-349-4579.*
7. *Baker's George III–style serpentine chest is inlaid with satinwood, $10,587. Call 616-361-7321.*
8. *Shells and dolphins adorn Carvers' Guild's 57-inch-tall mirror, $1,550. Call 800-GILDING.*
9. *Antiqued ebony chest, $1,297. From Lane: 804-369-5641.*
10. *Curlicue metal console with slate top, $1,040. From Lane: 804-369-5641.*

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Modernism is alive and well again—even at the traditionally traditional furniture market in High Point

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1. *Boxy leather club chair, $2,100, and ottoman, $525. From Mitchell Gold: 800-789-5401.*

2. *Baronet's maple cabinet is painted to look like chrome, from $1,500. Call 418-387-5431.*

3. *Sleek boomerang chair, $1,770. From Henredon: 800-444-3682.*

4. *Ottoman, $789, slides halfway under a steel-and-glass table, $1,565. From Directional: 800-308-0110.*

5. *Century's che chaise doubles as single bed, $3,15 Call 800-867-05*

6. *Goodman Charleton's tautl upholstered velve sofa, $3,715. Ca 310-538-6996.*

7. *Barbara Barr mahogany dining table echoes Fren Art Deco designs $5,816. From Ba 616-361-7321.*

8. *Vladimir Kag brings back his 1950s sofa, $3,2 From Directional 800-308-0110.*

Barbara Barry's ahogany double-X mchair, $1,722. rom Baker: 16-361-7321.

. Cherry and aple locker, 2,800. From exley-Heath: 00-954-7776.

. Directional's nen sofa has ainless-steel- eathed legs, 3,999. Call 00-308-0110.

12. Armchair captures the 50s aesthetic. From Drexel Heritage: 800-916-1986.

13.&14. Barbara Barry basics: Mahogany nesting tables have thin tapered legs, $1,577. A divided chaise is modeled after a piece the designer saw in a Scottish castle, $5,223. From Baker: 616-361-7321.

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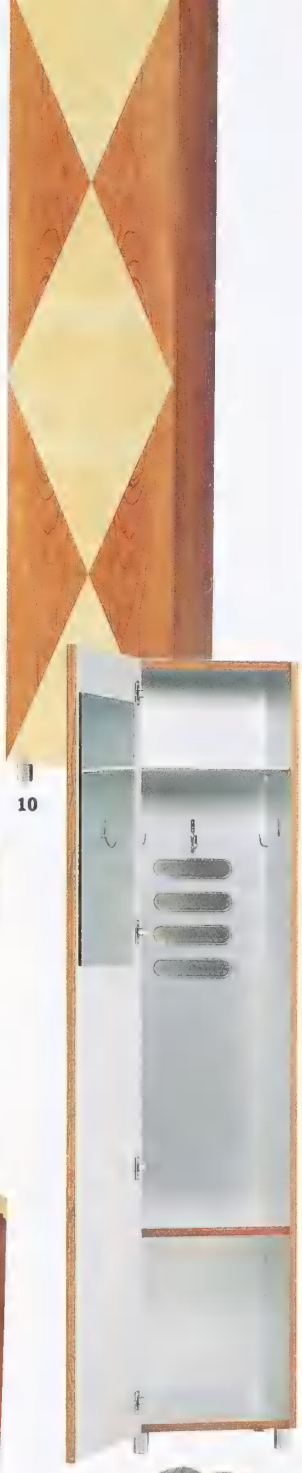

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Should **everything** be one thing or the other?

Or can something be unlike anything else?

Should ideas conform to existing categories?

Or create new ones?

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of technology is

there are no rules.

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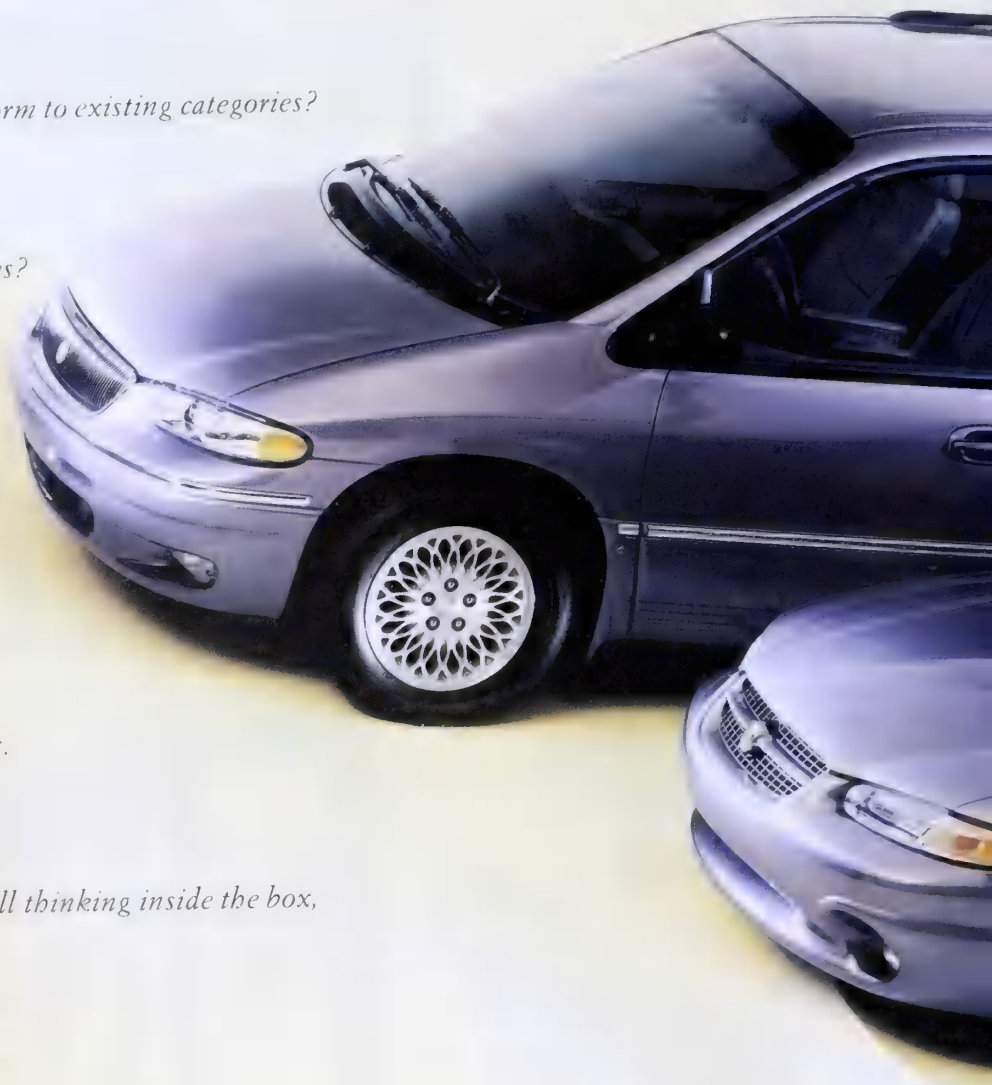
perhaps it's time

to step outside.



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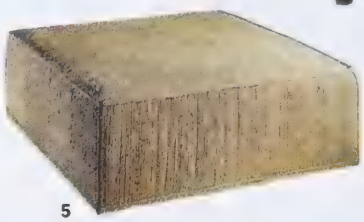
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1. *Henredon's woven-leather chair, $1,205. Call 800-444-3682.*
2. *Mixing it up Chenille sofa be Novasuede seat cushion, cotton rayon pillows, $3,263. From Thomasville: 800-225-0265.*
3. *Poplar side table, $980. From Century: 800-867-0510.*
4. *Club chair inspired by a Jean Michel Fr design, $1,604. From Hickory Chair: 800-349 4579.*
5. *Ralph Laur boxy water hyacinth ottom $2,415. Call 800-467-3399.*
6. *Tavern table was modeled after a Mayan design, $2,226. From Century: 800-867-0510.*
7. *Lexington's wicker tea table $350. Call 800-LEX-INFO.*
8. *Sea grass–upholstered club chair, $2,100. From the Ralph Lauren Home Collection: 800-467-3399.*
9. *Palecek's woven-rattan chair, $700. Ca 800-274-7730.*
10. *Roughened teak desk, $2,5 From homeBran 212-995-2121.*

enille Pillow $35

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Pattern was popular in High Point this market, as these eight pieces demonstrate

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1. New Orleans designer Angèle Parlange created gold-scripted leather for Councill's club chair, $3,980. Call 910-859-2155.
2. Hickory Cha copied Martha Washington's footstool, 9 inch high, $144. Call 800-349-4579.
3. Painted birds and branches decora Drexel's black-stained chest, $1,335. Call 800-916-1986.
4. Pearson's armchair in citrus colors, $1,299. Call 910-882-8135.
5. Sandra Nunnerley's barrel-back chai in overscaled damask, $1,027. From Lane Upholstery: 704-328-2271.
6. Spend a rainy day reading on Ralph Lauren's chintz-covered chaise, $4,455. Call 800-444-3682.
7. Bright yellow stripes loo like ribbons on Tradition France's settee, $2,630. Call 800-524-5200.
8. Stripe tease: Mitchell Gold's sofa, $2,883. Ca 800-789-5401.

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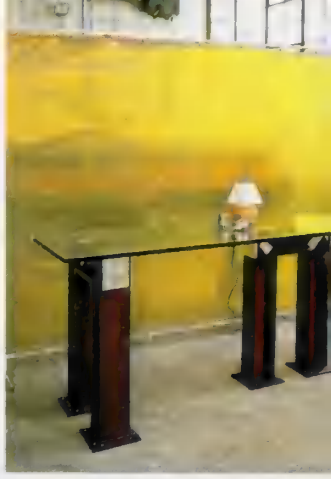

Reconnoitering for new raw materials, Detroit designer Brian Killian finds style in steel, wheels, and I-beams

By Christine Pittel

Yesterday, Brian Killian was standing on a mountain in New Mexico. "Rocks were slipping and sliding out from under me," he says, sitting down at the burled elm table that serves as his desk and sweeping aside a stack of phone messages. "While the client was excitedly pointing out the view, I was just trying to subtly inch my way to safety." Life is not usually so precarious for the energetic Detroit designer. With projects in sites ranging from Santa Fe to Sutton Place, Killian may be the Motor City's latest export.

Just now he's taking a second look at the raw materials right around him. "I'm bored with chintz," he says, although he can shape and drape it with the best of them, when he wants to. "Maybe it's my Detroit heritage—my father worked in an auto factory—but I love industrial furnishings. I look at a steel workbench where some man has labored for fifty years, and I find it as beautiful as any piece of 18th-century English mahogany."

Lately he's been designing his own modern reinterpretations of industrial antiques. One table consists of a sheet of glass atop two I-beams, but these I-beams are made of mahogany with sterling silver straps, and the connecting clamps are secured with sterling silver screws. "Call it the Henry Ford in me," Killian says, describing his modest assembly line with a grin. "I wanted to do something handsome and graceful that could become specific for each client [by changing the size, shape, and material of the tabletop or the position of the I-beams] and still be easy to produce." His curtain rods are more likely to be steel than brass, and he envisions putting a steel belt around a room to serve as a picture rail. "I'm not against tradition," Killian says. "I just like to twist it around and make it new."

His work is not always easy to explain to clients who have a design vocabulary limited to "contemporary" and "traditional." "We have no words for anything in between," laments the designer, who was already telling his mother to lower the pictures when he was barely five. One mistake he sees people make is to assume that a contemporary house doesn't need curtains. In his opinion, >

Clean lines and cool metal—steel, aluminum, pewter, and chrome—distinguish a gentlemanly bedroom (above left) made memorable by the jolt of chartreuse curtains. Above center: Killian at his desk, surrounded by samples, plans, and a steel sculpture by Lois Teicher. Above right: The Eye-Beam table can be customized to any height and topped with wood, steel, or glass.

Modus Operandi

- For a seamless kitchen backsplash, install electrical outlets below the counter top so appliance cords drop through a grommet and then plug in invisibly inside the cabinetry.
- Turn electrical outlets on their side so they run horizontally, which pays more respect to the wall. When ever possible, inset them into the base molding.
- In a closet, I love an automatic switch that turns the light on and off as you open and close the door.
- To refresh a room, change the lamps.
- Most sofas on the market are too big. Make sure you can move around it, and remember, a three-seater will rarely seat three, because it's awkward for someone to be in the middle regardless of the length of the sofa.
- I hate family photographs throughout a house in lieu of decorating. Personal things belong in personal areas.
- An underused material for both floors and walls is leather. We just did a dining room with leather floors. The twelve-inch tiles looked pedestrian, so I cut them up into a mosaic pattern.
- The most horrendous piece of furniture can work if you paint it black or white.

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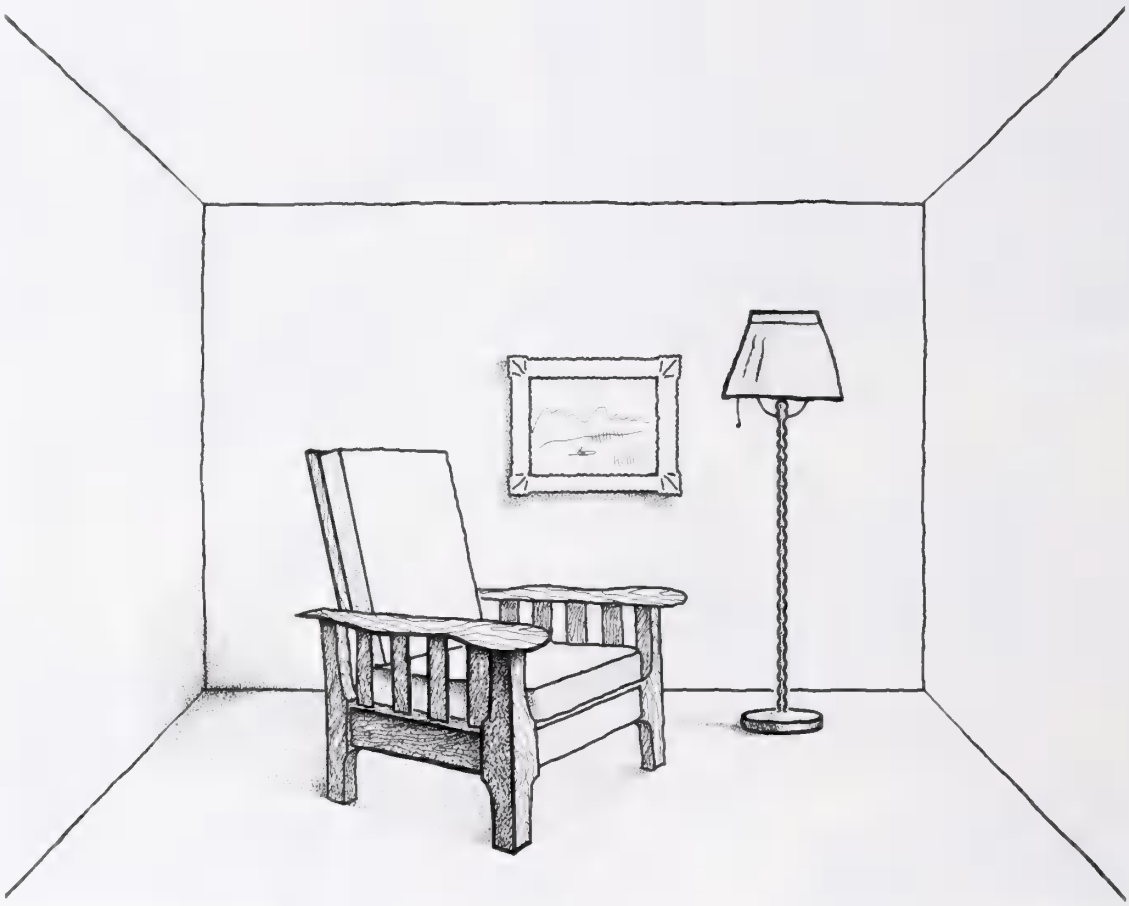

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rtains finish a window. They can be ght and airy handkerchief linen or eavy damask, "but there must be detail," declares, "and that doesn't necessarily ean beaded, gorpy fringe." Detailing uld be as simple as a hem rolled three nes, or a half-inch of grosgrain ribbon nning down the leading edge and en across the hem. "On front *and* back very important," he insists. "Curtains ould move, and you will see both des." To hang them, he's experiment- g with custom-made mahogany screws, 4 inches in diameter, 8 to 10 inches ng, and twisted like an old English ndlestick, with heads made of sterling ver. "I screw as many as I need into e wall six to eight inches apart and tie the fabric for an elegant effect."

Inspiration can strike anywhere, en at a wedding ceremony. "I remem- r staring at the bride's back for 45 inutes, and there were these mar- lous buttons marching all the way wn her gown. I thought, 'This would ok fabulous on curtains,' so I did my vn variation for last year's Junior eague of Detroit showhouse."

Sitting on his coffee table is an old ack wooden steering wheel; a pair of dirons by the door are destined for a inderella transformation. "I want to ve them silver-plated, and then when ey've oxidized to just the right black th a wisp of silver at the edge, I'll have em lacquered to hold that patina," he uses. "Don't you think that sooty black ll be beautiful?" ■

Pewabic tiles decorate Brian Killian's freestanding vanity.

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IN THE AIR

What's the latest look to go from runway to home? Low-luster metallic finishes. KitchenAid is test-marketing its mixer i Stardust Silver. Watch for other companies to follow suit.

FRISKY BUSINESS

At House, a home-furnishings shop on L.A.'s trendy Robertson Boulevard, the designs seem so animated that you suspect they dance, à la *Beauty and the Beast*, whenever your back is turned. Owner and decorative painter Helen Storey offers an ever-shifting selection of her own quirky designs, playful work by a half-dozen fellow artists, and witty vintage pieces. What keeps the mix lively, says Storey, is that nothing is exactly what it seems: the lines of a wooden Adirondack-type chair (right, by Sally Kahler Phillips, $650) mimic a comfy armchair; swivel-top "cakestands" (by Delia Heilig, $95 and $165) serve as handy side tables. She also has custom-made furnishings—like wrought-iron and mosaic tables—that work indoors or out. Come summer, Storey, a transplanted Englishwoman, plans to move outdoors too, serving afternoon tea in the garden in back once a week. House, 458 N. Robertson Blvd.; 310-659-5931. *Julia Claiborne Johnson*

WINDOW DRESSING

Blurring the lines between showroom and showhouse, B&B Italia has invited 5 top designers to use its modern furniture in a series of idea-inspiring window displays. Juan Montoya's bedroom/media room (right) kicked the series off in November—and immediately drew crowds to the Italian company's windows at 150 East 58th Street in Manhattan. "People stood with their noses pressed against the glass," says showroom manager Donn Copa. Montoya's traffic-stopper combined B&B Italia's Adia bed, Apta table and chair, and Malaparte sofa with accessories from around the world—and ten TV screens for watching an equally global array of news reports. Interior designer Laura Bohn's bedroom (January/February) was replaced in mid-March by Adam Tihany's smoking room. Check out Tihany's vision through the end of April, or stroll by for a glimpse of Stamberg and Aferiat's living/dining area in May and June, and Susan Orsic's study in the early fall. Call 212-758-4046. *Susan Kleinman*

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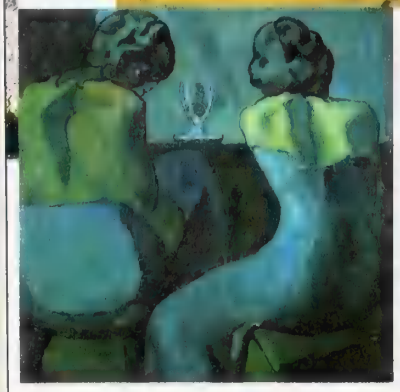
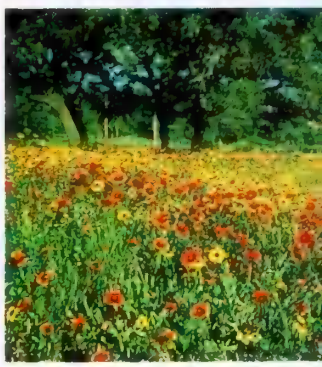
EXHIBITIONS

Washington, DC, March 30–July 27 Before he made Cubism a household word, Picasso was a brilliant draftsman whose work was primarily figurative. "Picasso: The Early Years, 1892–1906," at the National Gallery of Art, encompasses portraits; studies of nudes; caricatures, such as *Picasso Arriving in Paris* (top left), a sketch documenting his entry into the avant-garde; and paintings from his famous Blue Period, including *Two Women at a Bar* (left). Call 202-842-6713. **Carlisle, PA, April 4–June 14** One hundred years ago, American Impressionists experimented with light and color when they painted country homes and lush gardens at different times of the day. Thirty-two of these oil paintings are at the Trout Gallery of Dickinson College, including Everett Longley Warner's *The Guardian Elm* (top right). Call 717-245-1492. **New York, April 2–August 5** Artifacts from recent archaeological digs around town are on display at the Museum of the City of New York, including stoneware, clay pipes, and glass bottles unearthed from the site of the city's first town hall (right). Call 212-534-1672. **New York, April 4–30** Contemporary botanical art is the focus of an exhibit at the National Arts Club. Among the watercolor flower studies is *Camellia Chekiangolesa* (left) by Chinese artist Jinyong Feng. Call 212-475-3424. **San Francisco, April 18–September 16** What do a Frank Gehry teakettle, a Swatch watch, and Levis 501 jeans (right) have in common? They're all designs from pop culture. For "Icons: Magnets of Meaning" at the San Francisco Museum of Art, curator Aaron Betsky selected 300 "gorgeous, strange objects imploding with meaning and association." Call 415-357-4000. **San Francisco, April 9** SFMOMA is also sponsoring a forum entitled "Architecture of the Imagination," where Robert A.M. Stern, Peter Eisenman, and other architects discuss influences on their work. For reservations, call 415-392-4400. **Corning, NY, April 19–October 26** "Italian Glass 1930–1970," at the Corning Museum of Glass, features vases, bowls, and sculpture from Murano and Milan. Call 607-937-5371.



SHOWS

Washington, DC, April 24–27 Feast your eyes on furniture, ceramics, and textiles created by the 120 artists at the 15th annual Smithsonian Craft Show. The shapely glass vase (left) is by Alex Brand. Call 202-357-4000. **Austin, TX, April 12–13** Indian blanket and coreopsis (below) will be blooming during the annual Wildflower Days Festival at the National Wildflower Research Center, where you can learn about native plants and landscape design. Call 512-292-4200. **New York, April 24–27** See 19th-century Victorian benches, urns, and statuary at the Antique Garden Furniture Show at the New York Botanical Garden. Call 718-817-8571. **Westport, CT, April 25–27** The theme of the 33rd annual Southport-Westport Antiques Show is "In Full Bloom: A Garden of Antiques and Art." Call 203-222-8953. **Philadelphia, April 12–16** The Philadelphia Antiques Show will include an exhibit of 18th-century household items—brooms, quilts, sausage stuffers—on loan from the Mercer Museum in Bucks County, PA. Call 215-387-3500.



When a collection of work

edefines design, craftsmanship and art,

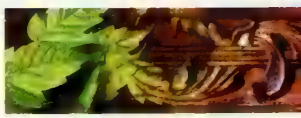
renaissance occurs. **Thomasville®**

Sea Side Bunching China ▣ *Salon Dining Chairs* ▣ *La Mer Glass Top Table*

This dining room is a striking example of man crafting nature's finest elements. Composing wood, iron and glass into an extraordinary setting for dining, the Sea Side Bunching China, the La Mer Glass Top Table and the Salon Dining Chairs, clearly define nature's elements experiencing a renaissance. Available in Stucco or warm Riviera finish.

Vizcaya Buffet

Design clarity and flowing, carving accents define the Vizcaya Buffet.



Where elements
so prima
they make the wo
seem simp

place where everyday life is
vated to a form of art.

Fragonard Sofa Table

Bold carvings and graceful lines define this contemporary translation of classic Mediterranean design.

Avignon Cocktail Table ▪ *Provence Plant Stand* ▪ *Leather Chair* ▪ *Leather Sofa*

These occasional pieces in Thomasville's new Renaissance Collection are defined by their ornate carvings, sweeping design, and textured surfaces and patterns. Nature's flowing elements of stretching vines and cascading waves are signature carvings of the Avignon Cocktail Table and the Provence Plant Stand. And you'd have to sit in our leather sofa to truly appreciate its comfort.

Timelessness pervades in this place as it does nowh

else. It is a sanctuary of mountains, sky, sun and sea – a pl

for physical and spiritual rebirth…Renaissance.

Tuscany Gentleman's Chest

This extraordinary piece is defined by beautiful stucco-finished wood, wrapped in leather with 14-karat gold tooling.

Toulon Drawer Chest

Uncluttered design lines, detailed carvings and ultimate functionality define the Toulon Drawer Chest. This piece is designed to hold a TV, VCR, and tapes, with plenty of room left over for clothes.

Renaissance Canopy Bed ■ *Cote d'Azur Armoire*
■ *San Remo Oval Chest*

The Thomasville Renaissance Collection's attention to detail and craftsmanship are demonstrated in the chiseled columns and intricate ch[illegible] Renaissance Canopy Bed. Innovative design and Southern European flair define the Cote d'Azur Armoire and San Remo Oval Chest – just a sample of the more than 100 pieces in the new Renaissance Collection.

COLLECTION

Where its grandness is defin
by its attention to deta

Riviera Ironworks Dining Chair ■ *Riviera Ironworks Dining Table*
■ *Riviera Ironworks Baker's Rack*

The Riviera Dining Room is a stunning combination of intricate ironwork and the melding of contemporary design with timeless Mediterranean style.

Provence Sideboard with Provence Iron Rack

The Provence Iron [illegible] are excellent examples of Thomasville's [illegible] Mediterranean design. Long, graceful legs, [illegible] and sun stressed finish mark these two pieces.

Soleil Wine Console

The sun medallion and delicate ironwork are signatures for the wine console. One of more than 50 dining pieces in the new Renaissance Collection from Thomasville.

RENAISSAN
by Thomas

A place where there's a passi
for the way things feel – r
just the way they a

When truly inspired, form doesn't follow function – it leads it.

Fleur De Lis Pedestal Table

Inspired by the lifestyle of the south of France, the Fleur De Lis Pedestal Table is a remarkable combination of detail and substance. Intricate carvings on the base reach to meet the inlaid fossil stone top.

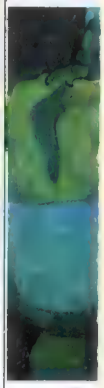
St.Tropez Bed ▪ Orleans Tri-View Mirror ▪ Esprit Triple Dresser ▪ Classic Night Stand

Solid design lines and strong Mediterranean influences define this bedroom. Our St. Tropez Bed is as comfortable as it is beautiful. And the accompanying Classic Night Stand, the Esprit Triple Dresser and the Orleans Tri-View Mirror, exhibit great style without compromising function.

A vision is complete only when a variety of influences are intricately woven together.

Lyon Serving Chest

The lion's head medallion, the carved wood base, and the wrought-iron gallery rail strikingly define the Lyon Serving Chest.



Sea Side Mobile Server ▪ Sea Side Dining Table ▪ Sea Side Side Chairs ▪ Sea Side Arm Chairs
Vizcaya Bow Front China

From the base of its graceful legs to its intricate side carvings, the Sea Side Dining Table will make any meal special. The Sea Side Arm and Side Chairs share the same eye for detail and flawless design. The Vizcaya Bow Front China is a stunning combination of man working with nature's finest materials. Functional and beautiful, the Sea Side Mobile Server is a perfect complement to this extraordinary dining room.

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COMEBACK PLANTS

Nostalgia plays a part in the rage for old-fashioned varieties, but gardeners also lov
their flamboyant colors, bold scale, and the way they brighten summer borders

By Susan Heeger

Plants that were once reviled or just ignored are finding a place in American gardens. Top row, left to right: Dwarf pampas grass, dahlia hybrid, and canna 'Pretoria.' Bottom row: Torrid cannas in a vibrant border; patterned leaves of caladiums; bands of coleus—dark purple and frilly green with purple centers.

You remember them: plants your grandmother murmured to as she knelt in her garden—gaudy gladioli, languid iris, fat dahlias on sticks, hollyhocks and sunflowers against the pickets. Their colors shouted, their leaves flapped, and in the mix there was always a clutch of lilies or a heap of phlox that smelled like heaven. For every child who learned to crawl among these flowers there is a gardener now who has rediscovered them.

Old-fashioned plants are returning to our borders—even those, like cannas, once reviled as too garish, too common, too easy. Old favorites are reappearing by popular demand in nurseries, both in forms your grandmother loved and in new ones that are more reliable or more interesting to grow. Nostalgia, of course, is part of their charm. We are reaching for the security of remembered sweetness, or, as M Brawley Hill, author of *Grandmother's Garden*, puts it, "images of a happy Eden that no longer exists—and actua never did."

No matter. The plants did, and still do. Pampas gra which graced many a turn-of-the-century parlor, is one America's current horticultural favorites, especially the n well-behaved dwarf varieties. (In California some species pampas grass have invaded the chaparral and coastal fore but dwarf pampas self-sows little if at all.) Coleus, a splas denizen of Victorian bedding-out schemes, reappeared in t sixties as a houseplant, and now in hundreds of new form all the rage in gardens of the East, South, and Midwest. Tr icals—big shiny elephant's-ear (*Colacasia* and *Alocasia*),

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Garden designer Chris Rosmini says, "Many of us have seen enough blue and pink and are drifting toward the vibrance of yellow and orange"

red-veined caladiums, dark green gingers (*Zingiberaceæ*)—are back too, as are old-time annuals like species petunias and feverfew (*Chrysanthemum parthenium*).

Felder Rushing, coauthor of *Passalong Plants*, says the scents of four-o'clocks and jonquils transport him immediately to the Mississippi gardens of his grandmother and great-grandmother, where he played growing up. "I love these common old things," he says, "but I like to use them with a twist—violas in new rich colors; crinum lilies in masses; iris, not just for flowers but for the spiky leaves that linger and give structure to ferny, moundy plants."

In other words, when gardeners call on history their aims are broader than any strict re-creation of the past. C. Colston Burrell, a Minneapolis plantsman and designer, makes this clear when he talks about how to use cannas. Not for him a stand of plants encircled by salvia and dusty miller. He suggests a more sophisticated and colorful alternative: green-and-yellow-striped canna 'Pretoria' with chartreuse-flowering nicotianas, airy purple *Verbena bonariensis*, gold-striped zebra grass, and yellow-fruiting cherry tomatoes.

American gardeners are looking for color (flowers we might once have considered too loud), drama, and plants that will extend the bloom time of a garden. "We need every plant we can get," says Wayne Winterrowd, a Vermont landscape designer and coauthor of *A Year at North Hill*. "Diversity gives us more options and a longer growing season."

Flamboyant landscape color is one of the main reasons for renewed interest in cannas, coleus, salvias, and dahlias now that the mania for well-mannered, subtly colored Anglo-style herbaceous borders is on the wane. "Soft English colors don't play well in [illegible] parts of the United States," says Ken Druse, House Beautiful garden editor. "The brightness of our light makes them look [illegible] out."

What's more, s[illegible] have begun to bore people. Los Angeles garden designer Christine Rosmini observes that "[illegible] are burned out on subtlety. Many of us have seen enough p[illegible] blue and pink and are drifting toward the tropical vibrance[illegible] yellow and orange."

With subtlety on the way out, we want big statemen[illegible] massed contrasting foliages, and unexpected combinatio[illegible] Here again a lot of grandmother's favorites or their desce[illegible] dants fit the bill: oversca[illegible] tropicals and a wide array[illegible] ornamental grasses. Burr[illegible] likes the huge shiny lea[illegible] of elephant's-ear as a ba[illegible] drop for borders and in co[illegible] binations with grasses. Jo[illegible] Greenlee, owner of Gree[illegible] lee Nursery in Pomona, C[illegible] ifornia, plants a new vari[illegible] of dwarf pampas grass[illegible] the three- to six-foot-t[illegible] 'Little Evita'—with tower[illegible] silver-gray night-bloomi[illegible] cereus. "When the wh[illegible] silky flowers of the pamp[illegible] spike and the cactus bloo[illegible] the two are haunting [illegible] gether in the harvest moo[illegible] light," he says.

Most dramatic of [illegible] —and perhaps the trendi[illegible] of the current crop of [illegible] vival plants—is the lo[illegible] vilified canna. "Recent [illegible] troductions," says Rob[illegible] Hays, plant propagator a[illegible] canna expert at the Broo[illegible] lyn Botanic Garden, "give gardeners almost infinite flexib[illegible] ity" in height, color, size of leaf and bloom, and complexity[illegible] leaf markings. Some variegated canna leaves are so vivi[illegible] colored nowadays that Hays often removes the flowers a[illegible] uses the plants just for foliage.

But flamboyance alone does not explain the can[illegible] comeback. Reliability is also a factor. "You start with one [illegible] tle rhizome," says Hays, "and by midseason you've got a s[illegible] able plant with few pest problems that thrives in a wi[illegible] variety of soils. It's essentially indestructible."

The same can be said for coleus, an erstwhile lowbr[illegible] character that's enjoying a vogue of near-hysterical prop[illegible] tions. Easy to perpetuate from cuttings, coleus comes in hu[illegible] dreds of varieties—some named and available through

HOW AND WHERE TO PLANT THEM

- Cannas: Robert Hays recommends matching the vivid colors of canna blooms with similarly hued annuals such as zinnias "to unify plantings and bring your eye back down to earth."
- Pampas grass: Christine Rosmini uses dwarf pampas grass (*Cortaderia selloana* 'Pumila') in huge containers as garden focal points. "By raising and confining them you preserve their form and scale amid other plants and keep everything from looking like a big tangle of stuff."
- Gladioli: "Separate glads and other tender plants by color," says Wayne Winterrowd. "If you mix colors you get the trashy 'gas station'–plot effect."
- Coleus: Use them in large pots on a terrace—five or six of one color only per pot, says Winterrowd. They grow fast, behave like shrubs, and thrive all summer if you pinch the buds to prevent blooming, which makes them leggy.
- Self-seeding annuals: Ryan Gainey staggers their bloom periods by planting them in pairs (early 'Klondike' cosmos with later-blooming species petunias) or pairing self-seeders with later-flowering perennials (early cleomes with *Salvia guaranitica*).
- Iris: For midwinter foliage interest in Zone 7 and south, Felder Rushing plants iris with pink yarrow and soapwort—"one spiky, one ferny, one roundy"—and lets them "duke it out."

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(ipratropium bromide)

Atrovent
(ipratropium bromide) Nasal Spray 0.03%

For allergic and nonallergic perennial rhinitis

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is indicated for the symptomatic relief of rhinorrhea associated with allergic and nonallergic perennial rhinitis in adults and children age 12 years and older. ATROVENT Nasal Spray 0.03% does not relieve nasal congestion, sneezing or postnasal drip associated with allergic or nonallergic perennial rhinitis.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is contraindicated in patients with a history of hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromide, as demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.03% should be used with caution in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are receiving an anticholinergic by another route. Cases of precipitation or worsening of narrow-angle glaucoma and acute eye pain have been reported with direct eye contact of ipratropium bromide administered by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of narrow-angle glaucoma or eye pain may result if ATROVENT Nasal Spray 0.03% comes into direct contact with the eyes. Patients should be instructed to avoid spraying ATROVENT Nasal Spray 0.03% in or around their eyes. Patients who experience eye pain, blurred vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients should be reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate drug-drug interactions. ATROVENT Nasal Spray 0.03% is minimally absorbed into the systemic circulation; nonetheless, there is some potential for an additive interaction with other concomitantly administered anticholinergic medications, including ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have revealed no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 200 and 100 times the maximum recommended human daily dose (MRHD) on a mg/m² basis of ATROVENT Nasal Spray 0.03%. Results of various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome aberration of bone marrow in Chinese hamsters) were negative.

Fertility of male or female rats at oral doses up to 50 mg/kg/day (about 1,660 times the MRHD on a mg/m² basis) was unaffected by ipratropium bromide administration. At doses above 90 mg/kg/day (about 3,000 times the MRHD on a mg/m² basis), a decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg/kg/day in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, to about 160, 3,000 and 8,000 times the MRHD of ATROVENT Nasal Spray 0.03% in perennial rhinitis (252 mcg/day) on a mg/m² basis. Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 50 and 120 times the MRHD on a mg/m² basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ipratropium bromide. At oral doses above 90 mg/kg/day in rats (about 3000 times the MRHD on a mg/m² basis) embryotoxicity was observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which it was observed and the difference in route of administration. However, no adequate or well controlled studies have been conducted in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasal Spray 0.03% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration; however the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into breast milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amount sufficient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercised when ATROVENT Nasal Spray 0.03% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.03% in patients below the age of 12 years have not been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.03% in patients with perennial rhinitis was derived from four multicenter, vehicle-controlled clinical trials involving 703 patients (356 patients on ATROVENT and 347 patients on vehicle), and a 1-year, open-label, follow-up trial. In three of the trials, patients received ATROVENT Nasal Spray 0.03% three times daily, for 2 weeks. In the other trial, ATROVENT Nasal Spray 0.03% was given to patients two times daily for 4 weeks. Of the 285 patients who entered the open-label, follow-up trial, 232 were treated for 3 months, 200 for 6 months, and 159 up to 1 year. The majority (>85%) of patients treated for 1 year were maintained on 42 mcg per nostril, two or three times daily, of ATROVENT (ipratropium bromide) Nasal Spray 0.03%.

The following table shows adverse events, and the frequency that these adverse events led to the discontinuation of treatment, reported for patients who received ATROVENT Nasal Spray 0.03% at the recommended dose of 42 mcg per nostril, or vehicle two or three times daily for 4 or 8 weeks. Only adverse events reported with an incidence of at least 2.0% in the ATROVENT group and higher in the ATROVENT group than in the vehicle group are shown.

	% of Patients Reporting Events[1]			
	ATROVENT Nasal Spray 0.03% (n=356)		Vehicle Control (n=347)	
	Incidence%	Discontinued%	Incidence%	Discontinued %
Headache	9.8	0.6	9.2	0
Upper respiratory tract infection	9.8	1.4	7.2	1.4
Epistaxis	9.0	0.3	4.6	0.3
Rhinitis*				
Nasal dryness	5.1	0	0.9	0.3
Nasal irritation[2]	2.0	0	1.7	0.6
Other nasal symptoms[3]	3.1	1.1	1.7	0.3
Pharyngitis	8.1	0.3	4.6	0
Nausea	2.2	0.3	0.9	0

[1] Epistaxis reported by 7.0% of ATROVENT patients and 2.3% of vehicle patients; blood-tinged mucus by 2.0% of ATROVENT patients and 2.3% of vehicle patients.

[2] Nasal irritation includes reports of nasal itching, nasal burning, nasal irritation and ulcerative rhinitis.

[3] Other nasal symptoms include reports of nasal congestion, increased rhinorrhea, increased rhinitis, posterior nasal drip, sneezing, nasal polyps and nasal edema.

This table includes adverse events which occurred at an incidence rate of at least 2.0% in the ATROVENT group and more frequently in the ATROVENT group than in the vehicle group.

* All events are listed by their WHO term; rhinitis has been presented by descriptive terms for clarification.

ATROVENT Nasal Spray 0.03% was well tolerated by most patients. The most frequently reported nasal adverse events were transient episodes of nasal dryness or epistaxis. These adverse events were mild or moderate in nature, none was considered serious, none resulted in hospitalization and most resolved spontaneously or following a dose reduction. Treatment for nasal dryness and epistaxis was required infrequently (2% or less) and consisted of local application of pressure or a moisturizing agent (e.g. petroleum jelly, saline nasal spray). Patient discontinuation for epistaxis or nasal dryness was infrequent in both the controlled (0.3% and 0%) and 1-year open-label (2% or less) trials. There was no evidence of nasal rebound (i.e., a clinically significant increase in nasal dryness, posterior nasal drip, sneezing or nasal congestion severity compared to baseline) upon discontinuation of double-blind therapy in these trials.

Adverse events reported in more than 2% of the patients receiving ATROVENT Nasal Spray 0.03% during the controlled clinical trials and during the open-label follow-up trial, which are potentially related to the local or systemic anticholinergic effects of ATROVENT, include: dry mouth/throat, dizziness, ocular irritation, blurred vision, conjunctivitis, hoarseness, cough, and taste perversion. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation Solution, ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.06%) include: precipitation or worsening of narrow-angle glaucoma, urinary retention, prostatic disorders, tachycardia, constipation, and bowel obstruction.

There were infrequent reports of allergic-type reactions in the controlled and uncontrolled clinical studies. Other allergic-type reactions such as angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been reported with other ipratropium bromide products.

No controlled trial was conducted to address the relative incidence of adverse events for BID versus TID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is supplied as 30 ml of solution in a high density polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent accidental discharge of the spray, and a clear plastic dust cap. The 30 ml bottle of ATROVENT Nasal Spray is designed to deliver 345 sprays of 0.07 ml (42 mcg ipratropium bromide) or 28 days of therapy at the maximum recommended dose (two sprays per nostril, TID).

Store tightly closed between 59°F (15°C) and 86°F (30°C). Avoid freezing. Keep out of reach of children. Avoid spraying in or around the eyes.

Consult package insert before prescribing.

AN 03-BS-10/95

Atrovent
(ipratropium bromide) Nasal Spray 0.06%

For the comme

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is indicated for the symptomatic r rhinorrhea associated with the common cold for adults and children age 12 years and older. ATROVENT Nasal Spray does not relieve nasal congestion or sneezing associated with the common cold.

The safety and effectiveness of the use of ATROVENT Nasal Spray 0.06% beyond four days in patients w common cold has not been established.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is contraindicated in patients with a his hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromi demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.06% should be used with c in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are recei anticholinergic by another route. Cases of precipitation or worsening of narrow-angle glaucoma and acute eye pain hav reported with direct eye contact of ipratropium bromide administered by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of n angle glaucoma or eye pain may result if ATROVENT Nasal Spray 0.06% comes into direct contact with the eyes. Patients be instructed to avoid spraying ATROVENT Nasal Spray 0.06% in or around the eyes. Patients who experience eye pain, vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients sh reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate potential drug-drug intera ATROVENT Nasal Spray 0.06% is minimally absorbed into the systemic circulation; nonetheless, there is potential for an additive interaction with other concomitantly administered anticholinergic medications, inc ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have re no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 70 times the maximum recommended human daily dose (MRHD) on a mg/m² basis of ATROVENT Nasal Spray 0.06%. Re various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome abe of bone marrow in Chinese hamsters) were negative.

Fertility of male or female rats at oral doses up to 50 mg/kg/day (about 600 times the MRHD on a mg/m² basis) was u ed by ipratropium bromide administration. At doses above 90 mg/kg/day (about 1,000 times the MRHD on a mg/m² b decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, t 60, 1,200, and 3,000 times the MRHD of ATROVENT Nasal Spray 0.06% in the common cold (672 mcg/day) on a mg/m Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 20 and 40 times the MRH on a mg/m² basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ipr um bromide. At oral doses above 90 mg/kg/day in rats (about 1,000 times the MRHD on a mg/m² basis) embryotoxic observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which observed and the difference in route of administration. However, no adequate or well controlled studies have been con in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasa 0.06% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration; er the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amoun cient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercise ATROVENT Nasal Spray 0.06% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.06% in patients below the age of 12 years ha been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.06% in patien the common cold was derived from two multicenter, vehicle-controlled clinical trials involving 1276 patients (195 pati ATROVENT Nasal Spray 0.03%, 352 patients on ATROVENT Nasal Spray 0.06%, 189 patients on ATROVENT Nasal Spray 351 patients on vehicle and 189 patients receiving a treatment).

The following table shows adverse events reported for patients who received ATROVENT Nasal Spray 0.06% at the mended dose of 84 mcg per nostril, or vehicle, administered three or four times daily, where the incidence is 1% or gr the ATROVENT group and higher in the ATROVENT group than in the vehicle group.

	% of Patients Reporting Events[1]	
	ATROVENT Nasal Spray 0.06% (n=352)	Vehicle Control (n=351)
Epistaxis	8.2%	2.3%
Dry Mouth/Throat	1.4%	0.3%
Nasal Congestion	1.1%	0.0%
Nasal Dryness	4.8%	2.8%

[1] This table includes adverse events for which the incidence was 1% or greater in the ATROVENT group and higher ATROVENT group than in the vehicle group.

[2] Epistaxis reported by 5.4% of ATROVENT patients and 1.4% of vehicle patients; blood-tinged nasal mucus by 2.8% of VENT patients and 0.9% of vehicle patients.

ATROVENT Nasal Spray 0.06% was well tolerated by most patients. The most frequently reported adverse events wer sient episodes of nasal dryness or epistaxis. The majority of these adverse events (96%) were mild or moderate in natur was considered serious, and none resulted in hospitalization. No patient required treatment for nasal dryness, and onl patients (<1%) required treatment for epistaxis, which consisted of local application of pressure or a moisturizing agen petroleum jelly). No patient receiving ATROVENT Nasal Spray 0.06% was discontinued from the trial due to either nas ness or bleeding.

Adverse events reported by less than 1% of the patients receiving ATROVENT Nasal Spray 0.06% duri controlled clinical trials which are potentially related to the local or systemic anticholinergic effects of Atrovent include perversion, nasal burning, conjunctivitis, coughing, dizziness, hoarseness, palpitation, pharyngitis, tachycardia, thirst, and blurred vision. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation S ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.03%) include: precipitation or worsening of narrow-angl coma, urinary retention, prostate disorders, constipation and bowel obstruction.

There were no reports of allergic-type reactions in the controlled clinical trials. Allergic-type reactions su skin rash, angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been reporte other ipratropium bromide products.

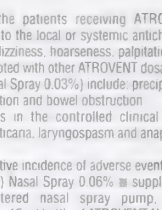
No controlled trial was conducted to address the relative incidence of adverse events for TID versus QID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is supplied as 15 ml of solution in a high d polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent acci discharge of the spray, and a clear plastic dust cap. The 15 ml bottle of ATROVENT Nasal Spray is designed to deliver 165 of 0.07 ml each (42 mcg ipratropium bromide).

Store tightly closed between 59°F (15°C) and 86°F (30°C). Avoid freezing. Keep out of reach of children. spraying in or around the eyes.

Consult package insert before prescribing.

AN.06-BS



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AN-

urseries, some only through your neighbor's generosity. Char-
euse and yellow forms are especially popular for their
brance among darker foliage plants, and Burrell likes these
olors with variegated cannas and *Iris pallida* 'Zebra'.

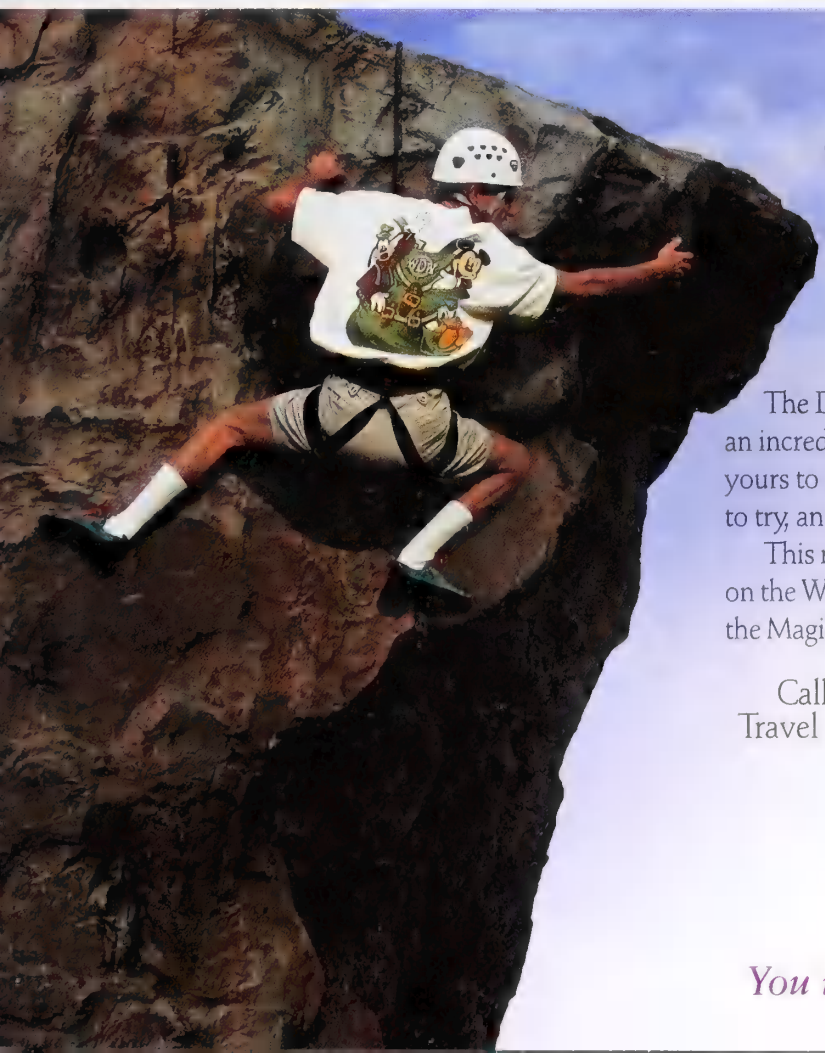
Coleus are also important for the part they play in
eeping gardens bright long after the traditional big bang of
ring and early summer. Gardeners are planting tender
erennials, summer bulbs, and self-seeding annuals that carry
after hardy, herbaceous perennials have finished flower-
g. These three groups of plants thrive in heat and sun, and
me bloom right up until frost.

Many comeback plants fall into the category of tender
erennials. In colder zones they must winter indoors in sunny
indows, be treated as annuals and replaced each year, or
ave their tubers, corms, or bulbs lifted in fall and stored in a
ol place. Species dahlias belong to the latter group, as do
d-fashioned single cultivars—like 'Bishop of Llandaff' with
allish red flowers and purple foliage—which weave moodily
rough a border. Fragrant Abyssinian gladioli *(Acidanthera
uriela)* are here too. These corms are hardy through Zone 7
t farther north must be lifted. Glad corms are so inexpen-
ve, however, that many northern gardeners treat them as
nuals, planting new batches each spring. Winterrowd puts
ree or four corms of Abyssinian glads in quart pots with pot-
ng soil and tucks them in an out-of-the-way spot until they
are needed to fill gaps left in his borders by spent daffodils.

Just as valuable to the summer border as tender peren-
nials are self-seeding annuals, or *espèces oubliés*, as the French
call them. Atlanta garden designer Ryan Gainey says, "After
we've gone away and forgotten them, they come up from seed
the next year all over the garden in places we would not have
thought to put them." Common species petunias, amaranths,
sunflowers, feverfew, and larkspur are among these eager self-
seeders, which southerners refer to as "cut-and-come-agains."
Gainey says, "When you see them they make you sink to your
knees with nostalgia."

And, he adds, these are plants that almost raise them-
selves. Low maintenance, however, is hardly the point for
most gardeners today. Their willingness to lift and store bulbs
and to nurse coleus under grow-lights throughout the winter
shows a shift in attitude toward caring for plants. "In the
twenties people gardened," observes Colston Burrell. "But in
the fifties and sixties we were encouraged to see the garden as
a low-maintenance backdrop for more important leisure activ-
ities—like badminton and cocktails. We are reclaiming more
than our grandmothers' flowers. We are reclaiming their love
of working the earth." ■

Susan Heeger gardens north of Los Angeles and writes about gardening for the L.A. Times Magazine.



Clinging to the jagged rock,
Nick was comforted by
the knowledge that all he
had scheduled for tomorrow
was cooking class.

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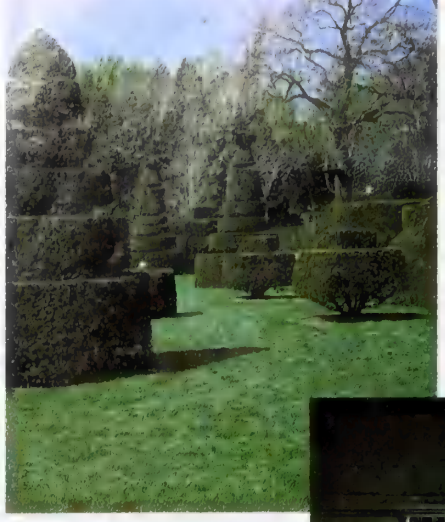
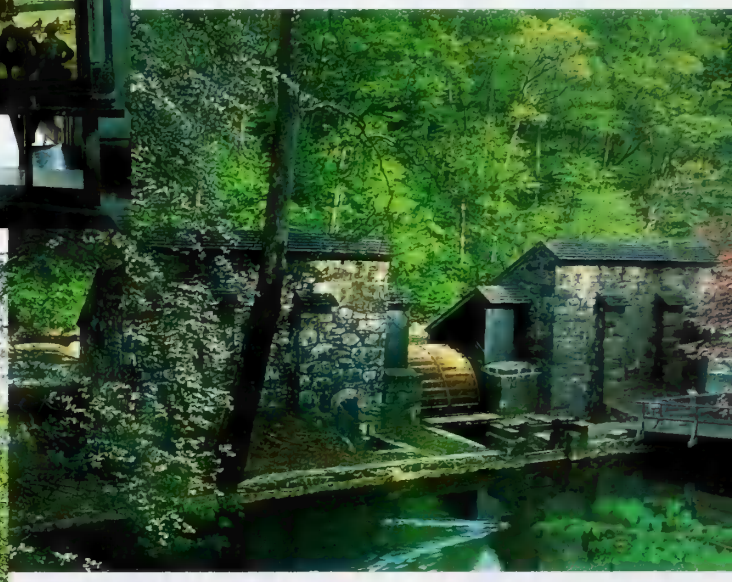
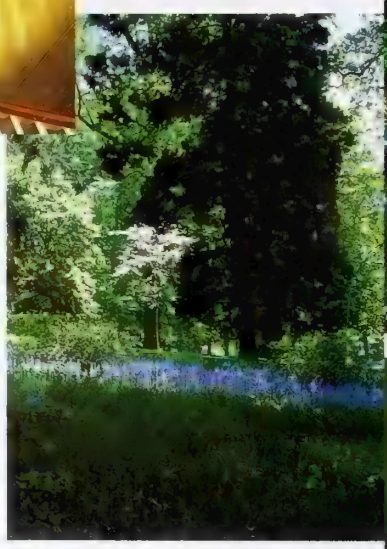


RICH HERITAGE

With a wealth of cultural institutions—museums, historic houses, and gardens—the Brandywine Valley is also blessed with more than its fair share of natural beauty

By Hatsy Shields





A tour of the Brandywine Valley, clockwise from top: Formality reigns at Longwood Gardens; N.C. Wyeth's studio in Chadds Ford, PA; at the Hagley Museum, stone powder mills where the du Pont fortunes began; the netted tester in a Winterthur bedroom reflects the then-current taste for neoclassical swags; specimen trees at Winterthur; Montmorenci staircase at Winterthur was taken from an 1822 house in North Carolina.

We sit down quietly in the small, hushed auditorium at the Winterthur Museum near Wilmington, Delaware. The hostess scowls as I rummage for a pad and pencil. "Note-taking will be permitted as long as you do not use a pen or ballpoint," she says, eyeing me suspiciously above her glasses. "We have valuable fabrics here to protect." Everything at the museum, created by Henry Francis du Pont in the Brandywine Valley, appears to be extremely well protected—all 89,000 objects, from 200-year-old tulip bulbs to Chippendale highboys.

Winterthur is the reigning institution of the Brandywine, but the whole valley—a lovely stretch of countryside straddling the Delaware-Pennsylvania border—is as crammed with historic, industrial, sociologic and horticultural points of interest as the museum is with artifacts. And spring is the time to go, when estate gardens burst into color sheets of blooming bulbs under canopies of magnolias and flowering cherries. Gardens have always been the first interest of the Brandywine first family, the du Ponts. When Eleuthère Irénée (E.I., as he was known) du Pont arrived from France in 1800 with his father Pierre Samuel, the young man identified himself on his passport as a botanist. Only later did he become the world's foremost manufacturer of gunpowder.

Water power from the Brandywine River's 125-foot drop (it meanders for 35 miles from the suburbs west of Philadelphia to the Delaware River south of Wilmington) convinced E.I. to settle in the lush valley. Today it is home to remarkable institutions—Winterthur, with the largest

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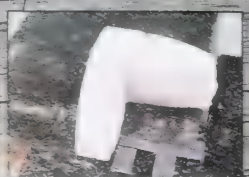

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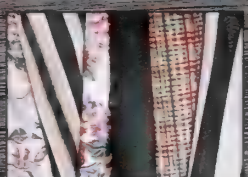

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Nick and I stopped short as dozens of water jets shot into the sky from an open-air theater, accompanied by Somewhere Over the Rainbo

collection of American decorative arts in the world; Longwood Gardens; the museum at Hagley powder mills; the Brandywine River Museum; and the Mt. Cuba Center for the Study of Piedmont Flora. With the help of conscientious families like the du Ponts and the artistic Wyeths the Valley has succeeded in protecting its natural and cultural resources.

I first explored the Brandywine one April when mayapples crowded the shady roadsides, and rolling fields dotted with tall fieldstone barns were turning spring green. I go back whenever I can. Watching me pack the car for a long weekend trip, my 23-year-old son Nick, a microbiologist in the making, suggested brightly, "How about I hop in?" I was glad he went along. Nick was an ever-genial escort for dinner, a great help in explaining the water turbines at Hagley Mills, and he added another dimension to my tour. "Did you know, Mom," he asked, "that the Brandywine is the mushroom capital of the world?" I felt my carefully planned itinerary expanding.

From N.C. Wyeth's unassuming brick house in Chadds Ford, Pennsylvania, we climbed a flagstone path to the hilltop studio where the artist (father of Andrew, grandfather of James) had painted his vivid illustrations of rampaging pirates and bare-chested Indians. Anyone who has read old editions of *Treasure Island* and *The Last of the Mohicans* knows his work. Born in New England, N.C. moved to Chadds Ford in 1911 after training under Wilmington artist Howard Pyle, known for a turn-of-the-century style of illustration—action-packed dramas inspired by wild moments in American history.

The studio, newly opened to the public, looked as though N.C. had just stepped out. An unfinished painting stood on the easel as afternoon sun streamed through a round-top window into the high-beamed room. Because the artist worked from life models, props are stored in every corner: a western saddle, spinning wheel, lobster pot, copper cauldron, doll's house, and human skull. Near a stone fireplace a birch-bark canoe hangs from the ceiling. "This would have been a good life," said Nick when we read a diary entry of Wyeth's: "Four great chestnut logs are crackling away, throwing a ruby glow throughout the room, turning to gold the gray silver light so begrudgingly given by the dull, wet clouds." We imagined the artist striding home at dusk to a chorus of five little Wyeths welcoming him. One of them would have been Andrew, the now 79-year-old artist famous for his technically exacting landscapes like *Christina's World*.

Just down the road is the handsome Brandywine River Museum, converted from an 1864 gristmill, which rises four stories, its severe walls of brick pierced with massive windows overlooking the river. The museum features the work of N.C., Andrew, and James Wyeth and is part of the Brandywine Conservancy, an environmental effort spearheaded by George A. Weymouth, whose mother was a du Pont. Organized to protect water resources and prevent open spaces from being commercially developed, the Conservancy has helped landowners place easements on 30,000 acres—restrictions that safeguard more than eleven miles of Brandywine River frontage. Residents can use parts of the conservation land for activities that range from foxhunting to painting wildflowers.

Back roads stretch for miles through both protected land and cornfields that never end. We kept wondering where the villages were as we sailed through yet another empty crossroads. A bird's-eye view would have revealed all the gray stone houses at the end of long driveways, but there were few distinguishing landmarks near the road. "Haven't we just been here?" I asked Nick as we made our way up Route 100 to Baldwin's Book Barn, everyone's favorite secondhand bookstore near Chadds Ford. The stone barn, a warren of shelf-lined passages, bulges with 300,000 volumes covering everything from the occult to oceanography. We lightened the barn's inventory by six, and were off to Longwood Gardens, the grounds extravagantly developed by Pierre du Pont in the 1920s.

Without children to inherit his estate, this du Pont endowed Longwood with an eye to opening the formal terraces, astonishing conservatory, and hundreds of acres of woodlands and meadow to the public, which he did in 1946. It must have been the intention of this exacting captain of industry (unbelievably, he was chairman of both the DuPont Company and General Motors at the same time) to evoke royal gardens—Hampton Court, Versailles, Villa d'Este outside Rome—with his near-overwhelming designs of geometric opulence. My goodness, so much careful color, I couldn't help thinking on the flower garden walk, a brick path shooting between wide borders crammed with waves of red, pink, and maroon tulips all tightly underplanted with purple pansies, blue forget-me-nots, and eggplant-colored primroses. Not a crumb of earth was visible in the manicured mosaic.

Du Pont the entertainer is never far from your elbow on a walk through his grounds. Making brisk tracks past another pool backed by walls of clipped arborvitae, Nick and I stopped short as dozens of water jets suddenly shot into the sky from the open-air theater, accompanied by *Somewhere Over the Rainbow*. We both laughed outright, not, perhaps, the reaction Pierre had hoped for. A sparkling mist floated down on the small crowd gathered for the show, and three little girls drenched themselves dancing under the spray. "This might be where Disney got some of his ideas," Nick suggested.

If Longwood overloads the senses with orchestral splendor, the Hagley Museum near Wilmington engages the imagination with its picture of industrial life in the powder mills in the early 1800s. Fresh from France, E.I. du Pont started with six mills and twelve workmen in 1802. He built a proper but unassuming house, Eleutherian Mills (since expanded with a wing extending from a straight-laced Georgian front) on the hill above the gunpowder works. Standing on a bal-

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lways wear your seat belt.

The most breathtaking moment to visit Winterthur is when the azaleas a in bloom: slopes of pink, pale apricot, and white under flowering dogwoo

cony of his house, E.I. would shout orders down to his workers through a megaphone. The estate is part of Hagley's 240 acres, which include 21 stone powder mills; the original clapboard-sided, single-room company school; and a machine shop, long and dark, humming with turning parts and smelling of oil and metal shavings. Gunpowder explosions, we learned, killed 251 men in the DuPont mills' 119 years of operation, despite precautions forbidding shoes with nails, buckles on workers' belts, or metal buttons; a single spark from metal on metal spelled disaster. Gunpowder's ingredients—charcoal, sulfur, and saltpeter—were mixed by sixteen-ton wheels powered by mill streams, branches of the river channeled off to operate the waterwheels. Because mixing the powder was such risky business, the small stone powder mills lining the banks face out to the river. Better to blast over water than inland.

Weary of the parade of perfect taste displayed in every du Pont household, Nick slid away from the tour of Eleutherian Mills, where five generations of du Ponts have lived, to look at a restoration of the original vegetable and fruit garden. In a rectangle sectioned off by straight paths, the beds are bordered by neat low hedges of herbs or cordons of fat-trunked pear trees. Tidy squares of compost, heaped with decaying refuse, were incorporated into the garden's design. "This makes sense," Nick said. "A waste of time, isn't it, to go dragging weeds off to Siberia." I'm sure he was referring to our own compost pile moldering inefficiently on an inaccessible hillside.

But even Nick could not resist the tour at Winterthur, where an informative guide escorted us through some of the museum's 178 galleries and period rooms. It's no surprise that Winterthur, through a program at the University of Delaware, trains many of the country's best curators of decorative arts. Not only did our guide quiz us on the Founding Fathers, remind us of various 18th-century peace treaties, and identify arcane pieces of furniture as we tiptoed around the boxy nine-story mansion, but she also engaged each of us personally: "Nicholas, you might be interested in knowing the ancient Chinese formula for this porcelain that George Washington valued so highly." He took it down.

Then we bounded outside into the afternoon shadows of massive tulip poplars to explore Henry du Pont's real masterpiece—a naturalistic garden that gracefully flows from the formal terraces and pool adjacent to the house into the countryside. The most breathtaking moment to visit is when the azaleas are in bloom: slopes of blossoms in shades of pink, pale apricot, and white under flowering dogwoods that are in turn dappled by light coming through the newly unfurling leaves of poplars. Beneath these tiers lies a carpet of bluebells and windflowers. Often without a word, we would collapse on a bench to take in the view: the steep, ledged quarry garden filled with candelabra primroses, a hillside of oaks leading to ponds, a walk flanked by the long, reaching branches of mature magnolias. Finally we had to stop saying, "Wow, look at th

Yet another du Pont institution, Mt. Cuba is open invitation only to serious horticulturists, but it will eventu be a public garden. Its energetic grande dame, Mrs. Lam du Pont Copeland, has ensured that her 240 acres of woodl and wildflowers will continue to be a center of research Piedmont flora under the directorship of Dr. Richard Light plant geneticist. Besides being an articulate and passion advocate for native planting, Dr. Lighty is also something gourmet, as I discovered when we walked the wildflower pa together. Morels were in season, and I learned to take in st his unannounced dives into the woods for a handful of pockmarked bounty. "Certainly enough for omelettes night," he decided when we returned to the center.

I had no idea, however, just how many mushrooms area produces until Nick took me to Kennett Square, Penn vania, where the mushroom houses—low cinder block bu ings—stretch out along back roads. The houses themsel are open for tours only once a year, but Nick pulled the into a complex and insisted I get out. "Stand right here," said, pointing to a spot just under an enormous ventilat machine, "and breathe." The musk of mushrooms, all ri "Yes," he said, "but what kind? Oyster, portabella, crem buttons?" Aha! My son, the microbiologist. ■

Hatsy Shields writes regularly for House Beautiful.

VISITING THE BRANDYWINE

Brandywine River Museum and Conservancy, Rtes. 1 100, Chadds Ford, PA 19317; 610-388-2700. **Baldwin's B Barn,** 865 Lenape Rd., West Chester, PA 19382; 610-6 0816. **Longwood Gardens,** Rte. 1, Kennett Square, PA 19 610-388-1000. **Hagley Museum and Library,** Rte. 141, W mington, DE 19807; 302-658-2400. **Winterthur Muse Garden and Library,** Rte. 52, Winterthur, DE 19735; 8 448-3883. **Mt. Cuba Center for the Study of Piedm Flora,** P.O. Box 3570, Greenville, DE 19807-0570; 302-2 4244. **Inn at Montchanin Village and Krazy Kat's Restaur** Rte. 100 and Kirk Rd., Montchanin, DE 19710; 302-888-2 This 19th-century cluster of powder-mill workers' cottages been converted into luxury suites. The owners also run a sh **Everything But the Kitchen Sink,** which includes a sec restaurant, **The Back Burner,** 425 Hockessin Corn Hockessin, DE 19707; 302-239-7066. **Buckley's Tavern,** 5 Kennett Pike, Centreville, DE 19807; 302-656-9776. A liv old stagecoach stop. **Pennsbury Inn,** 883 Baltimore P Chadds Ford, PA 19317; 610-388-1435. With five bedroo the Inn serves as a showcase for the furniture available **Trade Secrets,** 500 Hockessin Corner, Hockessin, DE 197 302-234-9872. **Brandywine River Hotel,** Rtes. 1 and 1 Chadds Ford, PA 19317; 610-388-1200. Conveniently loca

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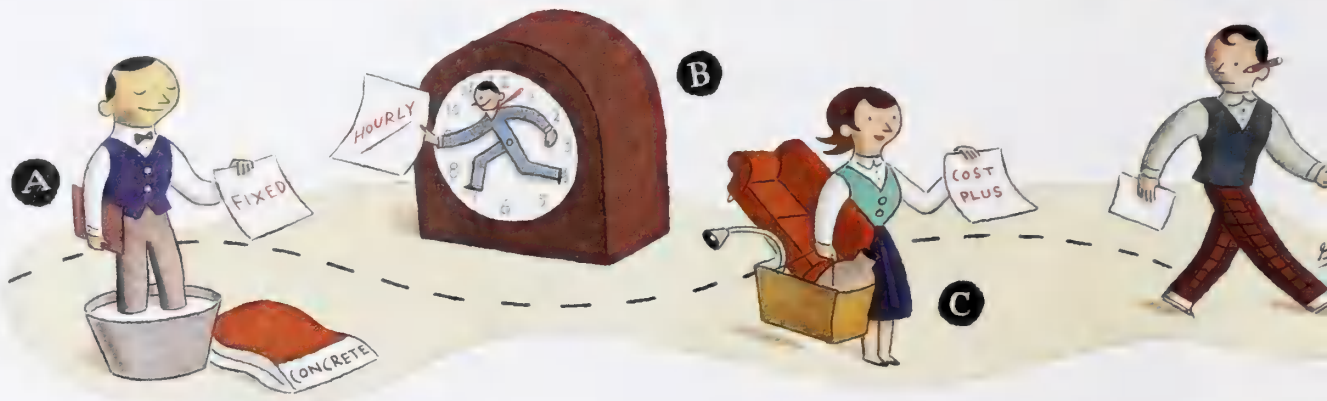
Fixed fee, cost plus, hourly rate—there are many different ways to work with an interior designer. Here's how it all adds up

By Beth Sherman



Getting decorating help has never been easier. You can go to a store like Pottery Barn, Bloomingdale's, or Crate & Barrel and consult with an on-site decorating specialist. You can work with designers who specialize in inexpensive makeovers, using furniture you already own. Or you can hire a top interior designer. And if you opt for a traditional designer, there are many different ways to pay for their services.

Today some high-end designers have begun to offer fast, lower-cost alternatives to their regular business, geared to people with tighter budgets and less space. Designer Jeffrey Bilhuber, for instance, recently instituted a consultation service, primarily used by clients with homes less than 1,000 square feet in size. Included are five on-site visits and five schematic plans (a floor plan, demolition plan, electrical plan, construction plan, and furniture plan). Total cost: between $2,500 and $5,000. "In such a limited amount of time we don't furnish apartments or shop for materials," says Bilhuber, who is based in Manhattan. "What we're really doing is teaching people the language of design."

Another New York designer, Laura Bohn, offers a consulting service that she calls "fast-track" decorating, because it takes from two to six weeks. "People come to me and ask, 'What three pieces of furniture should I get for this room?'" says Bohn, president of LBDA Design Associates in New York. "Or they want to know whether they should have their floors refinished. Or they saw a great sofa and they're not sure if they should buy it." LBDA has a minimum design fee of $5,000, which includes five hours of consultation. Bohn will provide floor plans, create color schemes, help select materials, and answer questions. According to Bohn, most "fast-track" jobs can be complete[illegible] If more time is needed, she charges a $250 hour[illegible]

For client Margo Brun[illegible] is renovating a five-bedroom English farmhouse in New Jersey, Bohn chose v[illegible] ous shades of green paint for the downstairs walls, selected [illegible] Egyptian limestone floor, and created a lighting plan, am[illegible] other things. "I'd never worked with a designer before," [illegible] Brundage, whose work took seventeen hours of Bohn's time[illegible] called some designers whose work I had seen and liked in m[illegible] azines. Basically, they wouldn't talk to me because I did[illegible] have $500,000 to spend. But working this way was wonder[illegible] I just made sure I was specific about what kinds of thin[illegible] needed. Otherwise you could spend a lot of time talking."

According to the American Society of Interior Desi[illegible] ers (ASID), which has 30,500 members nationwide, ther[illegible] no one standard billing method that designers use. "[illegible] entirely up to the designer," says Jerry Harke, the ASI[illegible] director of marketing and communications. "We require [illegible] members to be very open and frank in everything they do t[illegible] relates to their compensation methodology. The entire pro[illegible] is going to go much smoother if there's honest communi[illegible] tion from the very beginning regarding all aspects of what [illegible] be delivered and how it will be billed."

In general, how fees are determined can be an extrem[illegible] complicated, delicate matter negotiated privately between [illegible] client and the designer. "It's really tailored to each individ[illegible] Every situation is different," says Thomas Beeton of Los An[illegible] les, who, like many designers interviewed, declined to rev[illegible] his fees. "What designers provide is a luxury, so you're talk[illegible] about the price of luxury. It's both an art and a busin[illegible] involving product, labor, and time."

Indeed, fee structures vary depending on the scope[illegible] the project and the size of the budget. Designer David[illegible] Mitchell, for example, bills at an hourly rate of $100. T[illegible] wholesale cost of goods and services he provides is marked[illegible] 30 percent, which serves as his commission. (This billing[illegible]

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"We do a memo after every meeting with a client," says David Walker, a Manhattan designer. "And we go over each budget addition. We never want you to wonder: 'Did I order that? Did I pay for it?'"

method is commonly known as "cost plus" in the industry, with commissions ranging between 15 and 40 percent.) For large-scale projects that exceed $500,000, however, Mitchell's design fee is negotiable, often equaling 10 percent of the total budget. The client in larger projects also pays the "cost plus" fee on goods or services. "I have one client whose budget is $750,000, and our fee is $75,000," says Mitchell, who is based in Washington, D.C. "The client wanted to lock in the rate rather than risk having the total based on an hourly rate rise to something like $150,000."

Some designers only use the hourly fee for drafting and drawing work. David Walker of Manhattan charges an hourly rate of between $60 and $125 to draw everything from a lighting plan to the working drawings for a media center. "A straight hourly rate can get you into trouble," he says, "because people often don't realize how long a project takes. We charge a retainer up front, ranging from $5,000 to $25,000, depending on whether it's a decorating project or if there's construction involved." The designer's commission (a 35-percent markup on the net cost of materials, furnishings, and services) is initially credited against the retainer.

Other interior designers prefer to bill retail—charging clients the full retail price of products, materials, and services, plus a built-in commission. According to ASID guidelines, the designer's compensation in this billing method is a percentage of the manufacturer's net cost. But the exact amount of the commission is generally not referred to in the contract.

"Why do you have to know what the markup is?" asks Mario Buatta, who charges retail. "When you go into Bloomingdale's and you buy a coat, you're not going to ask them how much they made on it. When people come to me, they're getting my eye and my expertise. They're really paying for service."

Buatta also requires a retainer up front (usually 10 percent of the estimated cost of the job), which is fully refundable after the work is completed. "It's to protect myself," he notes. "A client can come in, get all your ideas, and walk away. What happens if the client suffers business reversals or gets a divorce or relocates before the job is finished? This way you're covered." Buatta also charges a 50-percent deposit against purchases before placing orders.

No matter which billing method is used, most designers say it's extremely helpful for you to have an idea of what the total budget will be before you meet with them. "It saves time, money, and effort," says Richard Holley of Houston. "If the budget is tight, we're not going to be looking at Scalamandré and Fortuny fabric. It helps us start off correctly." Holley charges a nonrefundable retainer up front, along with the "cost plus" system; in his case, a 40-percent commission above net cost. Hourly fees range from $125 (for a shopping expedition) to $35 (for one of Holley's associates supervising future delivery at your home). The hourly fee is charged against the retainer. The designer has also done small-scale projects rearranging furnishings or helping to select paint colors—between $1,500 and $2,000. Sometimes he works with people in phases, doing a little at a time until clients are ready to make their next investment.

"I live with a budget and I understand other people's budgets," Holley says. "In the very first interview we try to make the client understand what they're going to get and how much everything will cost."

A contract or letter of agreement between you and your designer should be as comprehensive as possible, including what services will be provided, how you will be charged for them, and how and when you will be billed. Although designers say that many projects ultimately go between 10 and 20 percent over budget, you should be kept informed every step of the way. An estimate is usually sent for your approval before a purchase is made or custom work begins, and payment or partial payment is required in advance.

"We do a memo after every meeting," says Walker. "And we go over each budget addition. We even have a little notebook for all your paperwork. We never want you to wonder 'Did I order that? Did I want that? Did I pay for that?'"

At heart, designers say, is the issue of trust. Are both parties comfortable with the financial arrangement? Are both of you on the same wavelength? Is the billing methodology understood? "We now have a policy," adds Beeton, "where we sit in a room with clients while they read over the contract instead of them just scanning it and mailing it back. We prefer to take the time and address any questions that come up. Because we don't want any surprises down the line." ■

GLOSSARY

The following are common billing methods outlined by the American Society of Interior Designers:

Fixed or flat fee One specific sum covers the range of services provided, from conceptual development through layout and specifications to the final installation.

Hourly fee Based on actual time spent on specific services. Rates depend upon the service being performed.

Cost plus The designer purchases materials, furnishings, and special services (e.g., carpentry) at wholesale and sells to the client at higher prices reflecting a percentage markup (between 15 and 40 percent). That markup serves as the designer's commission.

Retail basis The client pays retail prices for products and materials procured, and on top of that pays the designer a percentage of the manufacturer's net cost as compensation.

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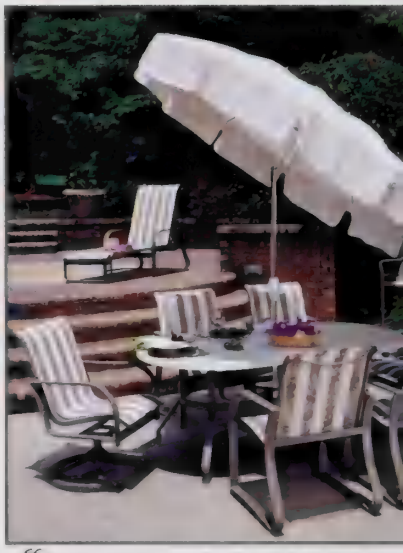

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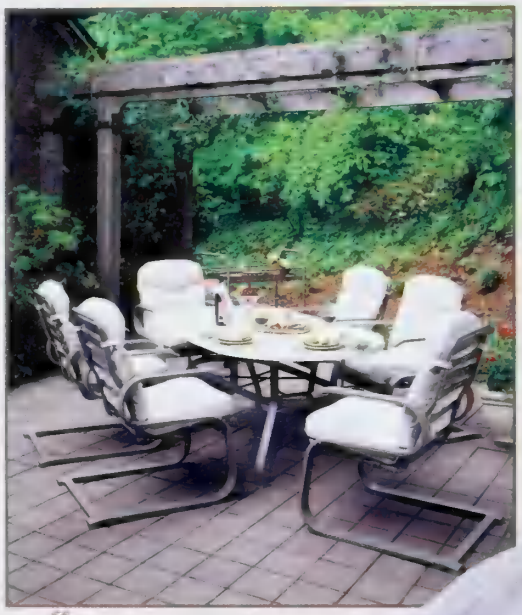

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MOMA MEETS MILLENNIUM

In the plummiest architectural competition of the nineties, New York's Museum of Modern Art picks a strong field of contenders to design an addition that will recapture its cutting-edge spirit

BY MARTIN FILLER

Art galleries by finalists in MoMA's search for an architect include (left) Steven Holl's soon-to-be-completed Helsinki Muse of Contemporary Art in Finland and (above and top) Rem Koolhaas's Kunsthal in Rotterdam, Holland.

Intense speculation surrounds the most coveted architectural commission since 1984, when Richard Meier was selected to design the Getty Center in Los Angeles (which will be completed later this year). The Museum of Modern Art's plans for a dramatic expansion of its premises in midtown Manhattan, begun with its purchase last year of the old Dorset Hotel (a putative teardown adjacent to the museum's beloved sculpture garden), opened the way to a much-needed reconfiguration of the world's preeminent repository of 20th-century art.

Since its West 53rd Street building by Philip L. Goodwin and Edward Durrell Stone opened in 1939, MoMA has added exhibition and office wings to keep pace with its burgeoning collection and programs. Regrettably, though, with the exception of its sculpture garden—the work of Philip Johnson and landscape architect James Fanning in 1953—the museum has never appended a first-rate design to its original structure. MoMA is the inverse of Frank Lloyd Wright's Guggenheim, which is often described as that museum's greatest artwork. It could equally be said that MoMA's wings are unworthy of being in its own collection.

Soon after the latest extension was completed to the designs of Cesar Pelli in 1984, it was apparent that the museum was still too small, and the new galleries were awkward display spaces. With its commercial-developer feel, the last remake of MoMA gave uncomforta evidence that an institution that h championed the most advanced art of time was painfully out of touch with t best architecture of the moment. I decade when scores of adventurous m seums were built around the wor MoMA got one of the most banal.

Thus the announcement in Jan ary of an international list of ten ava garde architectural firms invited participate in a limited competition the new MoMA project was regarded a watershed event. From the outset the search, Terence Riley, chief cura of MoMA's department of architect and design, made it clear that the m seum was seeking a midcareer master-the-making who had not yet done

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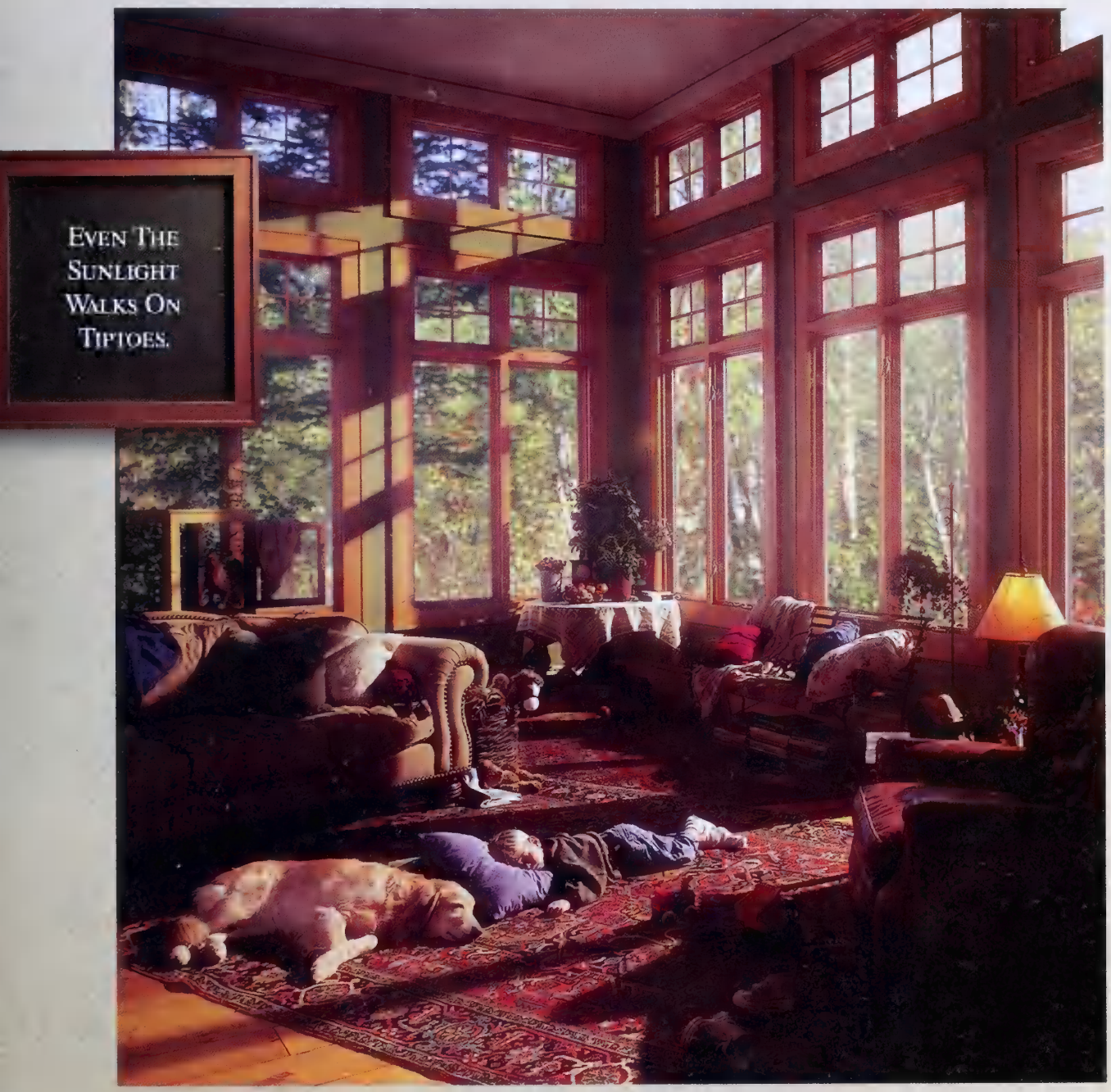

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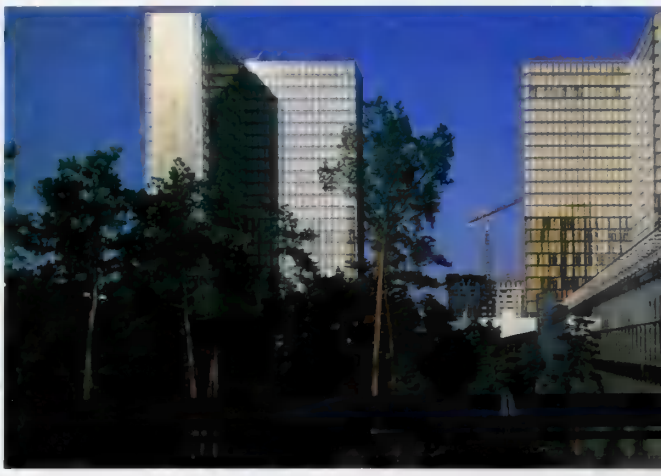

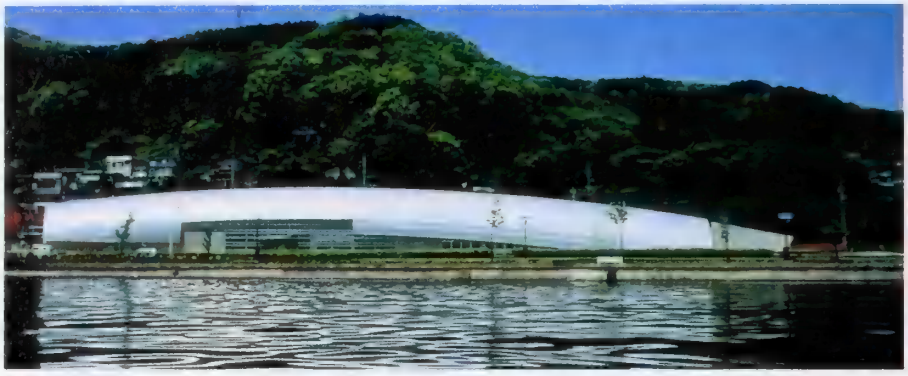

Two of François Mitterrand's Grands Projets for Paris, the Parc de la Villette by Bernard Tschumi (above left) and the National Librar of France by Dominique Perrault (above right), are the work of archit asked to submit schemes to the MoMA competition. The Shimosuwa Municipal Museum in Japan (left) b Toyo Ito typifies his lyrical use of hig tech materials with a human touch.

his greatest work—implying that the new Modern would be it.

Excluded by that fiat were such established figures as Meier, Sir Norman Foster, Frank Gehry, Arata Isozaki, Rafael Moneo, and Renzo Piano, all in their sixties by the end of this year and with a number of acclaimed museums to their credit. More surprising by his omission was the 55-year-old Tadao Ando, subject of a MoMA retrospective in 1991. No matter that America's most revered gallery, Louis I. Kahn's Kimbell Art Museum in Fort Worth, was completed when its architect was 71.

Nonetheless, Riley put together a creditable roster, revealing an agenda beyond mere functional requirements or aesthetic concerns. MoMA is obviously intent on recapturing its historic role as a leader in defining the finest of contemporary art and architecture.

In the eyes of many observers, the strongest competitor among the field of fiftyish contenders asked to submit proposals (which will be exhibited at MoMA this spring) is the media-darling Dutchman Rem Koolhaas. This shrewd careerist's accelerated rise to star status over the past fe[illegible]s been abetted as much by his books (the cult classic *Delirious New York* and last year's blockbuster *S,M,L,XL)* and exhibitions (including a 1994 MoMA survey) as his buildings, distinguished for their brilliant handling of cheap materials. But the recent completion of Koolhaas's Kunsthal in his native Rotterdam (a municipal gallery for changing shows) and Congrexpo in Lille (a million-square-foot convention center and part of his master plan for that French city) confirms him as an architect of exceptional daring, imagination, and talent. The fact that Philip Johnson, founder of MoMA's architecture and design department, has called Koolhaas our greatest architect may be premature at the least, but it suggests why he commands the inside track.

Six of the ten semifinalists (three finalists will be named by early summer) were included in Riley's 1995 MoMA show "Light Construction," an overview of contemporary architecture that uses high-tech elements with a noteworthy sense of delicacy and translucence. Among them are the Swiss team of Jacques Herzog and Pierre de Meuron, whose minimalist Goetz Collection, a private gallery in Munich, was [illegible] of the highlights of that exhibiti Their recent commission to conv London's Bankside Power Station i the contemporary-art branch of the T Gallery gives them the major proj they deserve.

Another "Light Constructi standout was the Tokyo-based Toyo long a personal favorite of this critic. lyrical Shimosuwa Municipal Muse in Japan typifies Ito's faultless bala between audaciousness and elegan giving industrial materials a surpris warmth and humanity. Similarly gi and concerned with intimate scale harmony with the grand architectu gesture are the New York husba and-wife team of Billie Tsien and T Williams. Their Phoenix Art Muse Sculpture Pavilion in Arizona is a hig original proposal for exhibiting outd art in a difficult climate, and th scheme for a downtown branch of Whitney Museum in the 1980s pro their resourcefulness in turning an av shell into a wonderful gallery. problem-solving artists par excellen Tsien and Williams might well be answer to MoMA's less-than-ideal s

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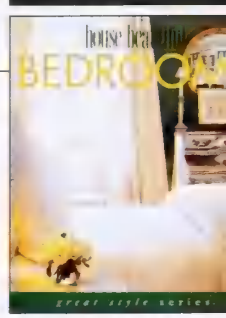

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rks that prompted invitations to the MoMA architectural competition include (clockwise from top left) the Tokyo ternational Forum by Rafael Viñoly; Billie Tsien and Tod Williams's Neurosciences Institute in La Jolla, California; e Goetz Collection in Munich by Jacques Herzog and Pierre de Meuron; and a Dutch police station by Wiel Arets.

Steven Holl, another top-level ew York semifinalist, is celebrated for terior spaces of breathtaking beauty d is designing the forthcoming Hel-ki Museum of Contemporary Art. t will his strongly sculptural handling rooms and bold use of light seem oblematic for showing works of art? ny of the five aforementioned firms uld be chosen with the likelihood that oMA would get a very good building deed. Two dark horses—Wiel Arets of e Netherlands and Yoshio Taniguchi Japan—might well do the same, ough their work is virtually unknown this country, even within architec-al circles.

Less assuring are the previous de-ns of two other New Yorkers, Bernard chumi and Rafael Viñoly. Tschumi, an of the Columbia University school architecture, has tried assiduously to mulate critical interest in his small dy of work, especially his Parc de la llette in Paris. But even his MoMA exhibition in 1994 didn't help. In one of the most withering reviews published in *The New York Times* lately, architecture critic Herbert Muschamp neatly exposed the weakness behind Tschumi's worked-up facades. And though Viñoly (subject of yet another MoMA display, in 1994) has been garnering rave notices for his newly opened Tokyo International Forum, the lackluster quality of his extensive commercial work, especially in New York, raises the peril of picking another Pelli.

Most inexplicable of all is Riley's inclusion of Dominique Perrault, architect of the new National Library of France in Paris. The last of the late French president François Mitterrand's Grands Projets, that group of four glass-skinned towers in the kitschy form of open books is the subject of a widespread derision one would not like to see heaped on MoMA. The functional problems of that project alone should warn off the selection committee. (Though input is being solicited from many MoMA employees, trustees, and donors, there will be just five deciding votes: Riley, director Glenn D. Lowry, president Agnes Gund, chairman of the board Ronald S. Lauder, and vice chairman Sid R. Bass.)

To engage public support for what in many other instances has been a closed-door procedure, MoMA has been holding a series of symposiums and lectures on the larger issue of what kind of museum it should become in the next century, both physically and conceptually. The lively debate certain to be set off by the preliminary schemes of the initial ten and then the final three is guaranteed to become the hottest topic in high-style American architecture this year. MoMA officials hope their new home will be in place in time for the institution's 75th anniversary in 2004, and the odds seem quite promising that the mother of all modern art museums will be enjoying quite a jubilee. ■

SET UP A CLAMOR

In a raucous update of a Noel Coward play, the stage has its own role in keeping the laughs comi

By Ellen Stern

Frank Langella struts the stage at a fatuous pace. Every entrance is an *entrance*, every reflection a preen. As Garry Essendine, the peacocky (and allegedly autobiographical) character in Noel Coward's *Present Laughter*, he inhabits a set designed to enhance his silky, sulky arrogance.

The 1943 comedy has traditionally been played Art Deco—but not this time. "Deco is a fun period, and flashy," says Derek McLane, who created a grand London town house library in Manhattan's shallow Walter Kerr Theatre, "but it seemed very French or American. This set is based on late-19th-century gentlemen's clubs, with a bit of Industrial Revolution and a touch of Gothic." As well as five mirrors—standing, leaning, and tucked into corners for sneak peaks.

"Garry Essendine doesn't care about being remembered. He just wants to be known when he's alive," says the Yale and Harvard–educated McLane, whose own credits include the sets for *Violet*, *Three Sisters*, and *Holiday*. "This is about a wealthy and ostentatious man." Thus the exalted columns, colossal window, umphant arch, exuberant sense of Seize Day. It is also about a $50,000 decorating b get—and keen ingenuity. The eloquent wi ing staircase was built of plywood, mahoga painted fir, and steel, with ornamental iron f a gate catalog. The twin chandeliers, wh arrived too bright and too white from Cali nia, required many coats of lacquer for a pr patina. The English baroque desk, a ch reproduction, was gussied up to a fare-thee-w The dusty landscapes were found on lo Broadway—as was a Chinese artist who agr to take on Garry Essendine's proud portrait.

"There's something perverse about p ing Essendine in a library," McLane adds. ' ain't a gentleman, and he's not a mar books." Clearly. Not only are the soar shelves obscured by paintings; without a lad there's no way to reach them. Just as well. supplied by the legendary Strand used-b store, the hero's reading matter includes th copies of *Waking Up Alive: The Descent, the cide Attempt, and the Return to Life*, as wel generous helpings of *The Great Soviet Ency pedia* and *The Science and Practice of Ur Land Valuation*. ■

Scenic designer Derek McLane used few antiques, many devices. Top, left to right: Sofa from ABC Carpet & Home was recovered in discount velvet, with coffee table trimmed to fit. Plexiglas chandeliers and reproduction desk were aged appropriately. Center: Show's set is the town house facade. Above: Fre Langella and Carol Seymour trade spark

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BEYOND THE PETAL

Flowers make perfect bouquets as we all know, but a new book also shows us how to create beautiful arrangements with blooming vegetables, early-stage fern late-stage seed pods, branches, berries, and much more

By Edwina von Gal Photography by John M. Hall

Flower arranging involves a lot more than flowers, and a lot more than arranging, b I can't find a better name for it. Gathering is the first part of the process and must done with your imagination and your eyes wide open. Simply go outdoors in any se son of the year and look closely at every bit of plant life around you to discover som thing that is beautiful or interesting. This can be any part of a plant—bark,

A few trailing vines of pure white Clematis montana *in a squat cream-colored vase (above) make a subtle horizontal arrangement. Left: This noble artichoke with its thick, straight stalk and decorative leaves stands alone in a French pottery jar.*

Imaginative ways with a variety of plant materials, clockwise from left: A freshly cut twig of Norway maple with its four leaves and four seed pods is placed in a modern frosted glass vase bought from a catalog. Flowering chives are crammed into a simple container with a wide opening that allows the arrangement to spread. In a pinched-neck vase chosen because it holds the few stems securely, exotic-looking fiddlehead Ostrich Fern plus a hosta leaf. Hydrangea paniculata *"Grandiflora" is stripped of leaves, piled into a Victorian compote.*

anches, buds, pods, leaves, berries, seeds, or flowers—alive or dead. Take your finds ome with you and select a container that is complementary in size, shape, and color, en make a bouquet that best displays the object of your interest.

On your own property—in your flower beds, your vegetable patch, and not the ast in places where the weeds have won out—you will have the greatest freedom. In e wild it is important to follow the code of ethics recognized by horticulturists for thering plants. Be sure you know what and where you are picking. Never touch an ndangered species. Never take more than ten percent of a plant, and leave little or no vidence of your cutting.

Choosing the vase is an important part of the creative process—an exercise in alance and emphasis. Now and then I find a container that really performs its func- on, which is a dialogue with the plant material.

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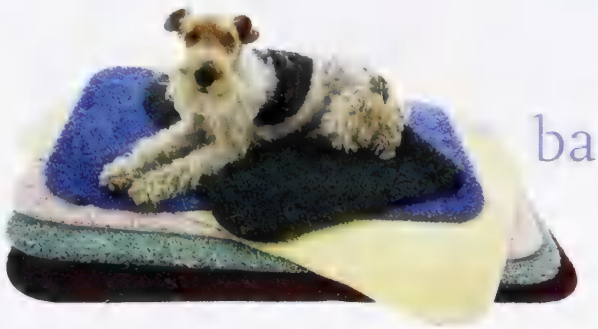

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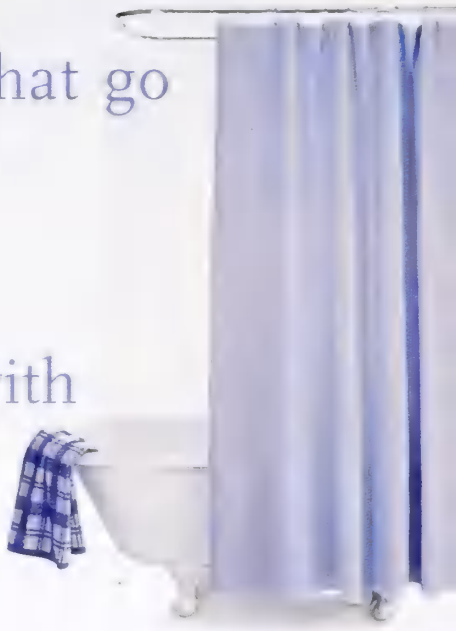

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1. Twenty years ago we bought this Mission-style piece in Virginia for our son to use as a desk. The word ROYCROFT is engraved on a plate on the back. Does this mean the desk is an original Roycroft, and if so, what is its value?

S.S., Richmond, VA

Your desk was made in the Roycroft Community, which was founded by Albert Hubbard in East Aurora, New York, in 1895. The community began making Mission-style furniture—heavy oak or mahogany pieces influenced by the English designs of William Morris—in 1901. Exposed hardware of handcrafted copper or brass, like the hinges on your piece, was often used. Your desk was made around 1905 and would now sell for $1,500.

2. My mother bought this chair, one of a pair, in Chicago in 1939. There are no labels on them. Can you tell me anything about them?

D.Z., Four Seasons, MO

The chairs are in the Adam style, popular in England and the United States in the early 1800s. The light-colored wood, caning, painted design, low straight back, and straight legs are all typical. Because reproductions are still being made it's difficult to date your chairs. If manufactured around 1940, as we suspect they were, they're worth $1,200 to $1,500. If made in the early 1800s, the chairs would bring $3,000 or more.

3. A friend gave me this heavy 8-inch-tall pitcher with blue raised decoration. One side has a pattern of trees and tepees, the other shows an Indian chief. Please tell me the piece's maker and value.

M.E., San Diego, CA

You have a Sleepy Eye pitcher. It was made by Western Stoneware Company for the Sleepy Eye Milling Company of Sleepy Eye, Minnesota. The name came from a 19th-century Indian chief with a drooping eyelid, whose picture was used as a logo for the milling company from 1883 to 1921. A pitcher like yours was placed in bags of flour as a premium. Reproductions, usually lighter in weight and muddier in color, have been made in recent years. Your piece is wor $200.

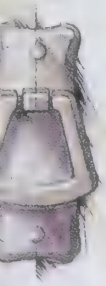
4. What is the value these silver spoons, which were a wedding present to my mother? They are marked with the initials RC, and w a king's head and a lio I was told that they were made by Richard Crossley of England.

J.F., Milwaukee,

The markings indicate that your berry spoons were probably made by Richard Crossley around 1785. Your spoo handles have "bright cut" decoration, a popular type of engrav at the time. Gold wash was applied to the bowls of berry spoons to keep them from tarnishing when used with acidic foods. The set in its original box i valued at $500.

To ask the experts, send color photograph (the more angles, the better) and information—size, materials, markings— Ralph and Terry Kove c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whol piece, and should be taken against a plai pale background. The Kovels answer selected queries on th page. They regret that they cannot return photographs or reply to readers personally.

In the height of the Great Depression, Erie Sauder rolled up his sleeves and opened a shop making custom cabinets and church pews. Naysayers were plentiful. Little else was.



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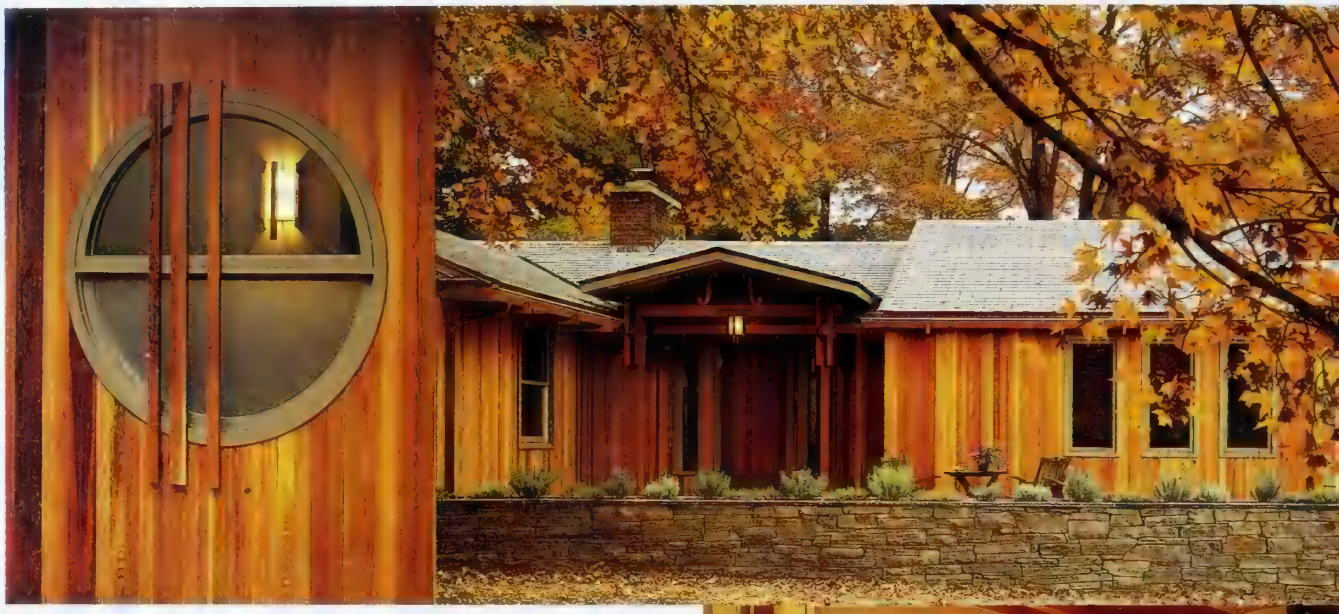
WELL ORCHESTRATED

West meets East in this makeover of a violinist's New England bungalow, which evokes ancient Japanese farmhouses

By Stephanie Rank



"Years before I ever met Syoko," muses Jim Childress, a senior member of Centerbrook, the Connecticut architectural partnership founded in 1970 by former Yale School of Architecture dean Charles Moore, "I'd heard about the great parties at the Erle house. Musicians seem to have the best parties; they never talk business at them."

Syoko Erle, who teaches violin at Yale and performs with the New York Chamber Symphony, loves to entertain and cook for her fellow musicians and students and gleefully acknowledges that the home in Connecticut where she lived for 25 years with her husband, also a Yale violin teacher, was "the place to go for parties in the sixties and seventies."

Upon being widowed, however, Erle was tempted to return to Japan to be near her family. Her decision to stay on teaching and living in Connecticut, but with more frequent trips to Japan, was predicated on making the house, which she now occupies alone, a brighter, airier place.

The Erle house, by Childress's description, was a 1,200-square-foot 1940s "colonial beach bungalow," with a dark, chaotic run of rooms that had been added on piecemeal. When Erle located Childress (through a local contractor's recommendation), she told him that in addition to more light, she would like to have two elements—her love of the violin and of natural wood—incorporated in the design.

Although Erle hadn't mentioned any sort of Japanese influence, her request for a traditional Japanese tub, four f deep, led Childress to suggest injecting a sense of her herita into the plans. Erle was overjoyed. "With Syoko," notes Ch dress, "I always got an immediate yes or no—I've ne worked with a client who was so decisive before." The arc tect's final design solution is a night-and-day makeover th expands the house by 300 square feet.

The entrance (top) recalls a Shinto temple. Playing to the owner's passion for music are a porthole window trimmed wi a musical staff turned sideways (top left) and a fabric ceili (above) whose sensuous curves evoke the shape of a violin.

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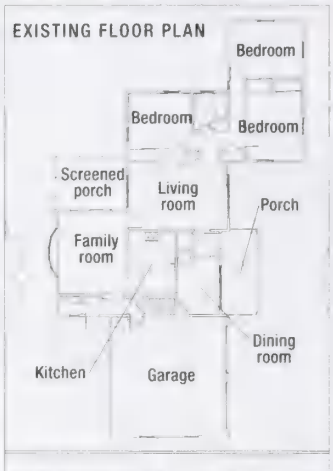

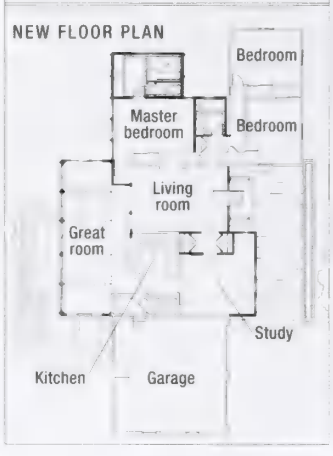

The 1940s bungalow (abov left and plan, left) was dar and cramped with rooms added on here and there. After the remodeling (abov and plan, below left), the expanded house is opened u to the light and the view.

A family room at the rear of the house—originally a dark, cramped, low-ceilinged space with a small bay window and screened porch tacked onto one side—was exploded into a light-filled, house-spanning, multi-use "great room" measuring 12-by-32 feet. Its outside wall, now of floor-to-ceiling glass, is bordered by a new deck that is a pleasant place to sit and read in nice weather and offers an inviting transition from indoors to out.

The master bedroom also gained footage (going from 10-by-11 feet to 12-by-16 feet) as well as a luxurious 9-by-14-foot master bath. The dining room and porch were combined to create a new study. The kitchen and guest bath remained unchanged in size but were completely renovated.

Outside, Childress gave a whole new identity to the bungalow by replacing its clapboard siding with honey-toned cedar planks that have been treated with a clear stain to prevent weathering and blackening. Cedar also shapes a Shinto temple–like entryway that's fronted by a 10-by-32-foot stone patio and bears two musical notations: replicas of a violin's curved f-holes on the eaves, and a sideways staff scaling the front door. The roof silhouette was left intact, however, to keep costs down in a budget that nevertheless grew from $100,000 to $150,000.

Inside, a barnlike support system of cedar rafters and columns raises the ceiling in the great room to 13 feet at its peak. This stark post-and-beam joinery, Childress notes, echoes the simplicity of woodcrafting common to ancient Japanese farmhouses as well as nearby 18th-century New England houses and barns. To enhance the airy, contemporary space, Childress introduced an overall palette of creams, pale yellow, and natural blond wood.

The large sunny room makes a natural gathering place in what is now an inviting central living area. Flanking it on either side: two smaller, more intimate areas—the living room and a study with shelves displaying Erle's collection of Japanese pottery; its closet (soon to have its floor area tatami-mat covered) holds a complex stereo system.

Asked where her favorite spot in the remodeled house is, Erle points to a blond wood stool in the white ash kitchen newly outfitted with pale wood cupboards (and tucked next to the great room beh a sinuous, violin-curved stre of white ash cabinetry). Fr there she can see a dazzli panorama of the changing s sons through the great ro windows while she cooks sips green tea.

Erle also spends ma hours in her new study at front of the house. The light filters down onto gen yellow walls from a 4-fo square Noguchi paper c struction she brought fr Japan and that Childr turned into a ceiling fixtu Erle finds this room, with oak antiques and custom-made ash wall cabinet, so in t with her musician's sensibilities that she has almost co pletely stopped using her garden studio for practicing.

The master bathroom—covered in tiny sea-green ramic tiles—is an oasis of calm. The frosted bottom of its ov size porthole window offers privacy while the clear top p vides views of trees and sky. Custom-made blond ma cabinetry is topped with mahogany countertops that re water damage.

Next chapter in the Erle renovation: the living roo When time and money allow, Childress has designs on turn it into a gallery leading from mahogany front door to the lig bright life within. ■

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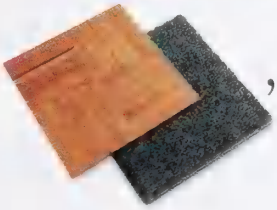
, which goes with , which are perfectly coordinated with the  , even the , and the . And now it's done. Simple."

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1,200 HOURS APIECE

Philadelphia-based Michael Hurwitz creates unique studio furniture with an engineer precision and an artist's eye

BY JANE MARGOLIES

A dressing table with curved legs stands in Michael Hurwitz's workshop on the ground floor of an 1860 building in Philadelphia. Sections of the curly ash work-in-progress are still clamped together, and the doors are unfinished, but the marble mosaic tabletop has been pieced together and the sterling-silver hardware is on. Yet even now—after several sets of drawings followed by a full-size mock-up—Hurwitz is fiddling with the placement of the shelves.

"Close to 1,200 hours go into a piece like this—that's seven to eight months of work," Hurwitz says calmly, walking a visitor through what is involved in turning one of the long planks of wood leaning against the wall into a polished piece that will fetch several thousand dollars in a gallery. "A mock-up alone can take a whole month."

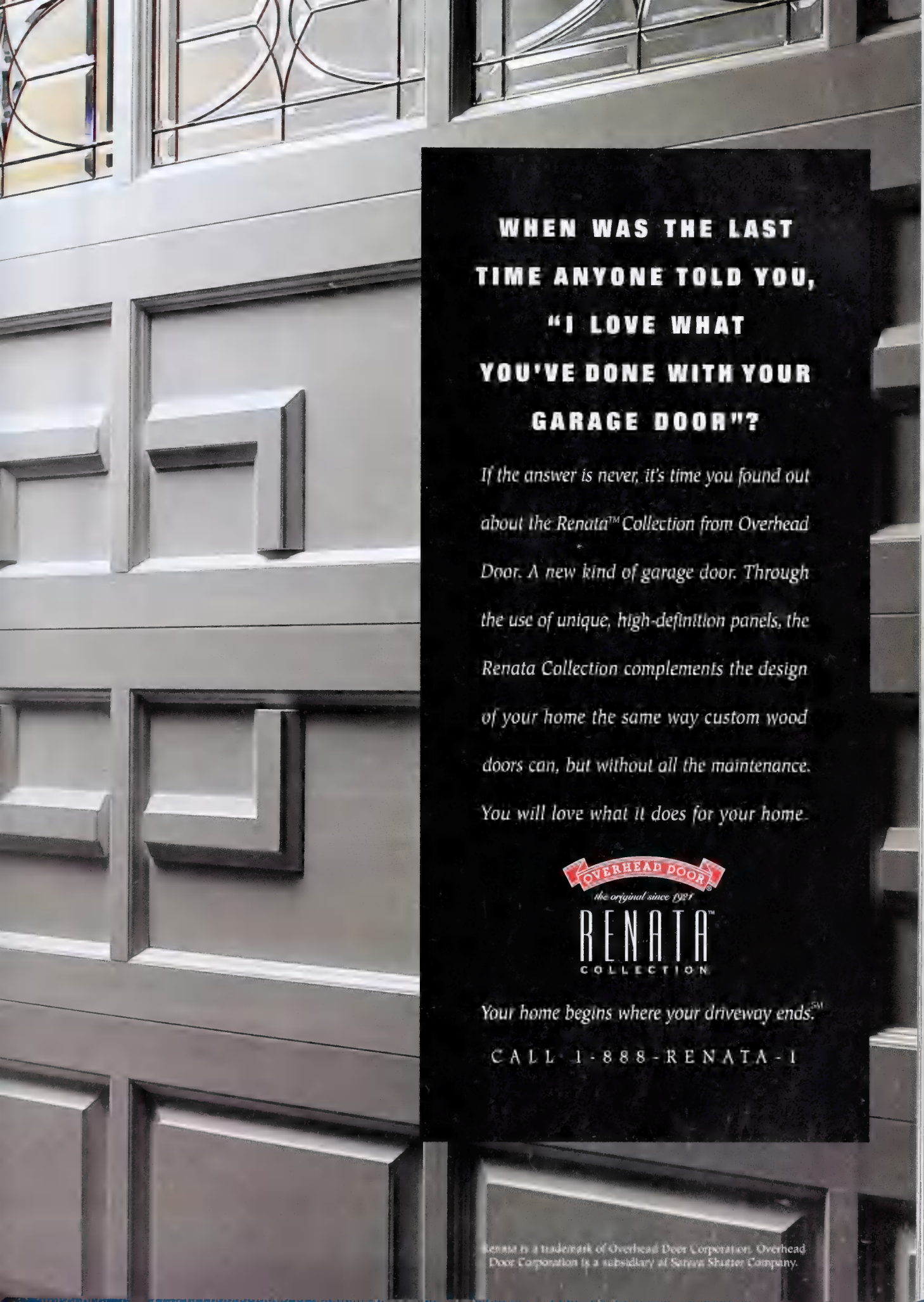
Hurwitz's patience and precision are paying off in growing recognition for the 42-year-old artist. "People are attracted to the meticulous craftsmanship and quiet elegance of his work," says Peter Joseph, who mounted a Hurwitz exhibition at his former gallery in Manhattan last year. "He is more traditional than Wendell Castle, but there is a uniqueness that comes through."

Hurwitz decided on a career in furniture making when he was a junior in high school. He had tak classes in metalsmithing near home in Boston, but an exhibition the Smithsonian Institution of t designs of well-known woodwork —Castle, George Nakashima, S Maloof, Art Carpenter, and Whart Esherick—pointed him in a n direction. "That show left me brea less," recalls Hurwitz, who went on Boston University's program in A sanry, an important school for cra in the seventies and eighties, a later moved to Philadelphia to tea at the Philadelphia College of A

Three visits to Japan have stilled in him a sense of pride being a craftsman. On one trip got to know his future wife, sculp Mami Kato, who creates the mar mosaics for his furniture. "I ha always been interested in Japan. T crafts are so pure and fine there," s Hurwitz, who is about to return that country to collaborate with l quer craftsmen in Aomori.

At the back of his studio he a full-size plywood model for a ta destined for a large house in New J sey is taking shape. Hurwitz has v ited his clients' home to see the spa the table is intended for, and this the first of the two models he w make for their approval. "Buildi the mock-up is my favorite stage this long process," Hurwitz sa squatting and running his hand o the ribbed structure of the bow base. "I love the work of making as well as the excitement of watch a piece take on a life of its own."

The artist (above, seen working on a dressing table) crafts furniture that is as sculptural as it is functional. From top: Nara Tansu chest stands just over four feet. A limited-edition chair has a cutout back. Walnut rocking chair takes on a dramatic form. Café table in ash, marble mosaic, and brass.



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BEYOND THE PRICE TAG

hen asked to introduce the architects Lee Mindel and ter Shelton at an awards dinner where they were being ducted into the Interior Design Hall of Fame, I repeated mething my friend Lee once said in the pages of this maga- ne. He had been asked, "What is the most over-used acces- ry?" His answer was "Money."

When I quoted this, the ballroom, filled with architects and signers, exploded in laughter. They knew what he meant. ople often make the mistake of thinking that any design oject that costs a fortune will interest us here at House autiful. "This is a house you have to publish," someone will y. "It cost over four million dollars." And though we *have* blished projects with enormous price tags, it is because they e beautiful, even extraordinary—not simply expensive.

Spending too much sometimes results in pretentiousness, hich we find aesthetically unattractive. We have had to ect many pricey places because the money was ill-spent and e design ill-considered. Lee Mindel says, "The mistake is ing to create a stylish look without understanding what the sign problem is." Good design, I agree, is not about buying high-price, high-status objects, but about solving a problem. If the solution is truthful and has integrity, you respond to that integrity.

An example of what Lee and I are talking about appears in this issue, actually in an apartment he and Peter Shelton designed for a client in New York. The problem: how to capture more light and expand the narrow and confining spaces that so often characterize apartment living. To see how Lee and his partner solved those problems, turn to page 94. The result is certainly stylish, but beyond the visual effect is serious design problem-solving.

The Shelton/Mindel project is just one of the effective design solutions in this issue. The transformation of an apartment in San Francisco by the William Turnbull office is another, as is the remodeling of a New England bungalow by Centerbrook.

Our delight in each project is rooted in the designers' understanding of what was wrong with the original space, and the integrity with which they turned those flaws into new possibilities for living with style.

Louis Oliver Gropp

EDITOR IN CHIEF

MIXED MESSAGES

In her own Connecticut house, decorator Gretchen Mann is constantly freshening, reworking, and rearranging her rooms. Rust with gilt and junk with antiques show incongruity at work . . . and at play

Pugs Blueberry/Maggie (always referred to together and without the "and") pose on a pair of white summer-slipcovered stools that usually tuck away beneath the antique table. Part of Gretchen Mann's extensive collection of shapely finials stands solemnly before the typically unadorned window.

Twelve-foot living room ceilings (top and left) leave plenty of breathin space for the overscale English trade sign over the soapstone mantel. In matching summer slipcovers, a once-motley but now harmonious group of seating furniture is centered by a round country table. Above One of several gilt Italian armchairs models three turn-outs from its extensive wardrobe: the original upholstery, white summer slipcovers, and plaid winter slipcovers. Opposite above: Gretchen Mann, husban Mowry, and daughter Molly in the paddock with horses Dan and Duncan. Opposite: The Manns restored the widow's walk of their 182 Victorianized house and fenced the entire property. Espaliered climbi hydrangea grows on fence posts, and an old maple shades the lawn.

By Carol Prisant
Photography by Peter Margonelli
Produced by Dara Caponigro

Amicably inhabiting decorator Gretchen Mann's house and garden in Lyme, Connecticut, are eight dogs, seven cats, assorted goats, horses, chickens, guinea hens, geese, and a rather grungy peacock named Ace. The license plate on her car reads EIEIO. And though it might be grand to be her veterinarian, who no doubt owns a villa in the south of France, it would be even better to be her dry cleaner; for hanging in her attic, freshly back from his establishment, are row upon row of slipcovers on giant hangers. Gretchen Mann, it seems, has a major upholstery problem, and it's not just those dogs. She hates colors, she says, and tires of them so fast that her beige—and white, and yellow, and gray-and-white, and plaid—slipcovers barely have a chance to settle comfortably onto her living room sofas and chairs before she has whisked them off again.

Her furnishings are all on the move, too, being shifted around so impulsively that tables that were here yesterday

The Hunt Room (left) includes zinc ball finials on nonstructural columns in the bay, a cut-down drop-leaf table, and a leopard-patterned rug. Below: Originally a garage, the kitchen has extra-high counters (for Mann's tall husband), extra-thick granite countertops, and Italian stone tile floors. Opposite, both views: The dining room chairs are restaurant pieces, wearing old linen covers. Their paint finish is untouched. The table once appeared in a showhouse and the floor was painted by Judy Friday, who did the large landscape. The dining room niche now filled with ironstone is original to the house.

may be there today, or gone tomorrow. Her house, as a result, is a perpetual work-in-progress. Although she has been tweaking it for four years now, what she would most like to do today, she says, is "have a tractor-trailer pull up to the front door and take everything away so I could do it over again."

Well, some people enjoy finding things more than owning things, and one of them is Gretchen Mann. She especially likes to find *big* old things, like houses with falling-down plaster that no one's "touched" (read ruined), or iron with a super coat of rust. Yet what makes her house particularly lively is a knack for incongruities; the way, for instance, she combines that rust with ritzy gilded frames, or teams up Louis-something chairs with her large collection of gently flaking finials. In her Hunt Room, for example, she sends decidedly mixed messages. She has combined a salvaged herd of hunting trophies with genuinely serious stuff, like an American Federal mirror. Yet this mirror is right for her 1820s home (which despite later gingerbreading remains Federal in detail), and those non-PC stuffed heads actually work deco-

ratively, both with the fake leopard rug and with all the indigenous live and representational fauna.

Other, more prosaic trophies are artfully arranged, then rearranged, in every room: columns, balls, urns, and huddles of those finials. Much of this Mann buys from her friend and fellow designer Charles Spada, while her painted floors and new art are all by the artist Judy Friday. The antique paintings dotted throughout depict innumerable birds, beasts, fish, and their by-products. Eggs, for instance.

But Mann is not just about husbandry, actual and artistic. She is also a whiz with paint. She likes high gloss everywhere, even on much-blemished plaster, for its daytime shine and nighttime gleam. Three main rooms are done in increasingly [illegible] shades of chic warm beige, with wide white moldings to give them the cool snap of a bandbox. The entire effect, in fact, is so fresh and spotless, so bright and clean, that were it not for the odd dog-hair or stray feather, a visitor might never guess that actually, as Mann would be the first to admit, an [illegible]

he master bedroom (opposite above), with its simple fourposter bed, epplewhite-style settee, and painted cupboard, and the slightly ressier guest room (opposite below), with a scrolled Chippendale mirror, hare the same spare aesthetic. Married son Billy's room (below), airy nd curtainless, has also literally "gone to the dogs." They presumably njoy its cool matelassé bedcover. Above: A view of the entire ompound: house, barn, chicken coop, and publisher Mowry's office. ight: Mowry's mother's old porch furniture in its summer slipcovers.

R MORE DETAILS, SEE READER INFORMATION

IMPRESSIONISM

VARIATIONS ON AN ENGLISH THEME

mma Burns of Colefax & Fowler, London's most lustrious decorating firm, rings more than a few changes n the tradition they represent throughout the world

the drawing room, a few of Emma Burns's favorite things: sofa that belonged to her aunt's nanny, medieval-style woven rush atting that needs to be regularly sprinkled, a coffee table Burns spects is a simplified version of a design by decorator Renzo ongiardino, and engravings from William Hogarth's The Election.

By Christopher Petkanas
Photography by
Alexandre Bailhache
roduced by Carolyn Englefield

o one expects a conversation with a senior mem- r of one of the world's best-known decorating ns to go like this:

"Nice chair."

"Oh, that. Came from a junk shop."

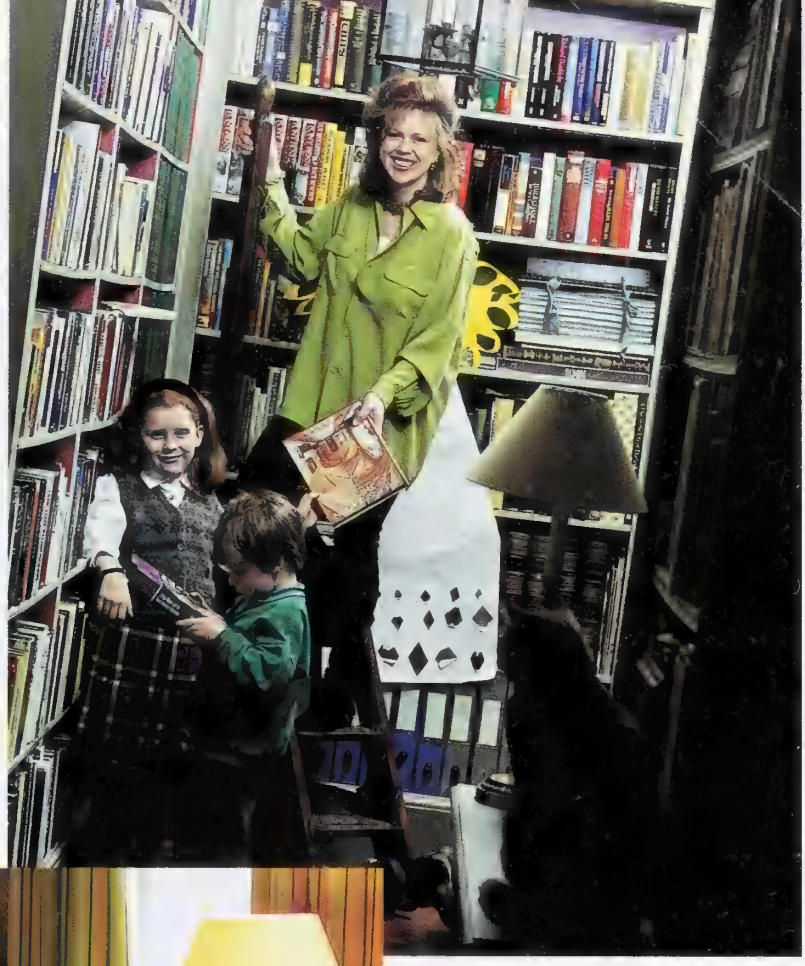
"And the banquette?"

"Secondhand. I added the fringe. But it was eady pretty swell."

"And such a lovely slipper chair. Now I'm e—"

"It was being thrown out by a neighbor of mother's. I said, 'Do you mind if I have it rather an seeing it go in the Dumpster?'"

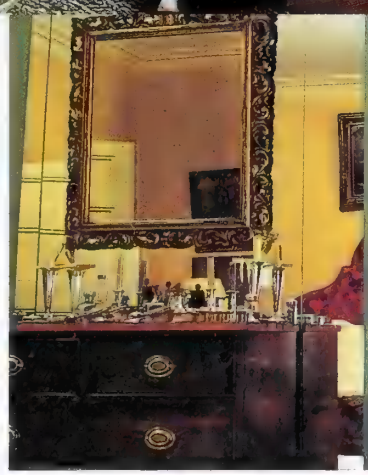
In this wizardly and provident way, Emma rns furnished the turn-of-the-century London she shares with her husband, a member of Par- ment, and their two young children. It makes a ce break from her work at Colefax & Fowler,



Emma Burns (above) with her children, Amelia and Bobby (named for the late Senator Kennedy). Left and opposite: Burns regards the drawing room's William IV–style pedestal table with gold chinoiserie decorations as "a brilliant copy." Plain molding replaced a florid marble mantel. Below: In the main bedroom, antique grooming accessories adorn a Georgian mahogany chest with satinwood banding.

ere the jobs are not quite so seat-of-the-pants, d where clients like a respectable provenance.

This is the second guise the Burns home has rn in nine years. The first coincided with a iod when Burns was in dainty thrall to the seri- sly entrenched office style, which meant chintz, intz, and more chintz. Naturally the kitchen en was all blue and white, and admiring refer- ce was made to the landmark "buttah yallah" awing room in Colefax partner Nancy Lan- ster's pied-à-terre on Avery Row. The net effect s rather effusive, terribly Edwardian, but also nd of knee-jerk. Burns came to feel it was nei-



BREAD

n recasting the flat, mma nudged the office style to the future without etraying its almost mythic nglish country house origins

Top to bottom: Bobby goes fishing. This oilcloth, says Emma Burns, is one of the earliest to come out of France. William IV bed in au pair's room is a junk-shop find upholstered by Burns; chair was rescued from a Dumpster. Opposite: A mixture of off-white, beige, a shade called Bitter Chocolate #2, and a glass of Champagne (yes, wine in the paint bucket) gave Burns the color for these walls.

er very modern nor reflective of her true taste.

"I had a crisis," she remembers. "Being sur-nded by cabbage roses all day at work—I'm sure t had something to do with it. I became deter-ned to simplify. It's the arrangement of space that erests me. It doesn't matter to me so much what iece of furniture is covered in if it's the right pe in the right place."

In recasting the flat, Burns nudged the Cole- style into the future without betraying its ost mythic English country house origins. If in (relatively) disciplined new look, people spy a eprint for the direction the company might e as it gears up for a new century, she would not displeased, of course. Part of her campaign to utralize the backgrounds was the addition of aparound tongue-and-groove paneling in the chen-dining room, which makes the cupboards but disappear; Mudstone on the drawing room lls, a color whose name says it all; and a mile-g hall of sleek Emma-designed bookshelves filled h every known work on the American political nnedys. (The resident MP is a Kennedyphile.)

Burns says that although the flat was cer-nly textbook-cozy before, she actually finds it re comfortable and inviting now. Of course, not erything in it was free, or gotten for less than the ce of a jumper at Marks & Spencer, but a lot of vas. The conversation continues:

"Great chenille armchair."

"I grabbed it just as it was being tossed out someone in my husband's constituency office."

Walls in the master bedroom were cross-dragged to suggest shantung. The shaped headboard designed by Burns is covered in a patchwork she made originally as a tablecloth. Bedcover is an antique chenille curtain. Linen curtains were sewn from Bennison's Wheatflowers; Lancaster custom wing chair from Colefax & Fowler.

SMOOTH OPERATORS

Finding space within the confines of a small Manhattan apartment is a challenge but somehow architects Lee Mindel and Peter Shelton expanded a given—by maki two strategic structural moves and creating their own version of a curtain wall

By Christine Pittel Photography by John Coolidge Produced by Dara Caponig

The client was appalled when Lee Mindel, of Shelton Mindel & Associates, wanted to turn a two-bedroom apartment overlooking Central Park into a one-bedroom. Real estate developer Herbert Sambol "really fought Lee at first"—until he saw the light. Because when the walls came down and the master bedroom, with its corner exposures 26 stories high, became part of the living room, the 1,250-square-foot apartment expanded exponentially. Suddenly sunshine flooded in from three sides, and with furniture and walls dematerialized in shades of ivory, beige, and white, the whole apartment seemed to float in the view.

"Opening up that corner dramatically changed the perception of the space," says Mindel. "Before, it felt stingy as you walked into a sunken, tubelike living room." The entry platform ended so abruptly that guests were in danger of falling off (the original railing was long gone). Mindel found more parquet in the building's basement and extended the platform to create the illusion of another room. When the 1920s walnut gateleg table is set with china and silver, the enlarged foyer is perfect for dining.

The architects stained the floors dark to camouflage mismatched parquet, then added pale sisal rugs. A white l quered cabinet holds all the media equipment and resolves difference in level between the two halves of the living ro by defining, but not isolating, each area. Ethereally striped c ton voile curtains run across the length of the window w and pull the composite room together while disguising the that the windows are smaller than one would expect. "The nothing behind most of the curtains, but they stretch the w dows by making you think there might actually be more them," says Shelton.

Since Sambol already owned most of the furniture was the designers' job to integrate the eclectic assortment i this new space. Mindel reupholstered with solids rather th prints, which has the effect of abstracting each piece so t even the antiques take on a modern, sculptural quality. "I l to sit here with a cup of coffee in the morning and watch sun come over the park," says Sambol. "Everything in t room looks so smooth, as if it was all meant to go togethe thanks to Peter and Lee."

Accents in this neutral environment are not color but curves, such as the Robsjohn-Gibbings candlesticks on the barley-twist gateleg table (opposite) in the entryway. Above left: The height of the media cabinet was carefully calibrated so guests sitting on one side would not be looking at legs—or disembodied heads—on the other. Above right: The bar cabinet was refurbished in Art Deco style.

An old wrought-iron French window grate suspended from the living room ceiling on fishing line has the presence of a Miro. To further exploit the view, Mindel designed a large mirror framed in silver leaf and placed it directly above the sofa, where it creates the illusion of another corner window. The custom-made sofa takes its high-backed proportions from the Jacobean-style chair upholstered in tan suede from Edelman. A wrathered newelpost whimsically alludes to the missing railing.

Aesthetic Movement chair (opposite) is modernized with cotton ticking instead of silk brocade. Above, clockwise from top left: A parchment-shaded 1940s lamp stands next to pull-out sofa. Curtain runs behind the Swedish marble-topped chest. A Pelle chair strikes a modernist stance. Velvet piping accentuates linen-upholstered 1930s French Art Deco chair.

FOR MORE DETAILS, SEE READER INFORMATION

THE PRIMROSE PATH

A novice gardener who fell in love with Primulas *two decades ago went quickly from collecting seeds to breeding his own new plants, then on to creating a glorious garden on a rocky hillside*

By Linda Yang Photography by Ken Druse

Spring in Paul Held's Connecticut garden: Drifts of mauve* Primula sieboldii *(opposite) and white foamflower, clumps of white and pink* P. sieboldii *bloom near orange and red azaleas and a native* Pinxter *azalea. Above: A pink tree peony stars in an informal planting of tall pink and red* Primula japonica, Arabis sturii, *and sedum.

Maybe I should have heeded that warning," says Paul Held mock despair. "I read in an old garden book: 'Beware! Primses cast a spell!'" Now this seemingly normal, soft-spoken, iddle-school teacher admits he is "continually filled with st" as he seeks yet another primrose *(Primula)*. More varies than Held can count already flourish on the two acres in Vestport, Connecticut, where he lives with his wife, Jane Sherman. In spring, masses of frilly flowers—yellow, pink, red, and white—bloom beside graceful sweeps of wild ginger and trillium. Occasionally primroses appear alone, in nooks where they show to best advantage. And to fill in when winter's frost or summer's drought takes a toll, hundreds of *Primula* seedlings wait in neat rows of Styrofoam pots tucked behind the barn, below the woodpile, and near the house.

The rocky Connecticut terrain provides a textured backdrop for a rich composition of shrubs and perennials that includes (above left) pink flowering Daphne genkwa, *red 'Hershey' azalea, and maidenhair ferns. Tucked between the rocks near the royal blue* Centaurea *is a yellow* Primula. *Above right: Yellow and cream primrose bloom among blue* Gentian acaulis, *red and purple columbines. Opposite: Varied forms of* Primula sieboldii.

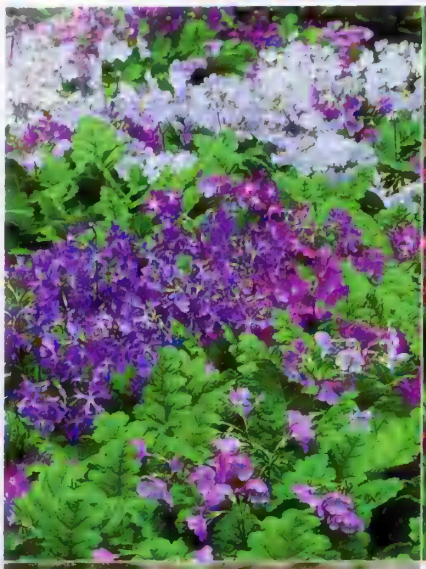
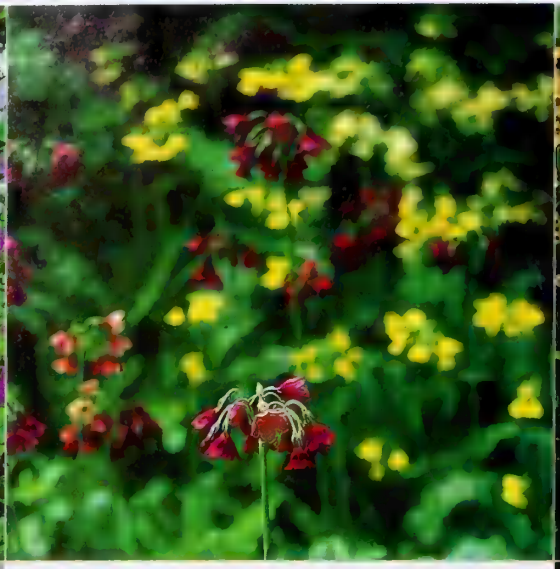
Held's obsession began eighteen years ago in New Hampshire, when he discovered his first primrose. It had been planted by his wife's late aunt, and he was instantly smitten by the *Primula sieboldii* with crinkly gray-green leaves and slightly cupped flowers, pink on the outside, white within. Although Held had never gardened before, he knew he had to have more primroses. Determined to grow every kind, he began begging seed from members of *Primula* societies in the U.S. and England, popping them right into the ground in his Westport garden. A few species like *Primula bhutanica*, a native of the Himalayas, were frustrating failures, but success came with *P. auricula*, a native of the Alps, and *P. sieboldii* from Japan, which became Held's special favorite, in part because it grows so happily on his moist, wooded site. By 1985 he had collected seeds of 100 different forms, barely a handful of which were known in this country at the time.

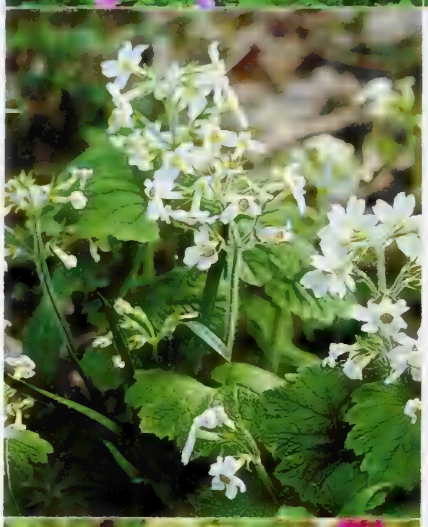
P. sieboldii is unusual in that most seeds produce flowers unlike their parents. "That's what fuels my passion," Held confides. "The anticipation of finding a beautiful new form. I don't like ordinary primroses. I want those with personality." When he finds a bloom that pleases him, he propagates identical forms from rhizomes, root-covered underground stems.

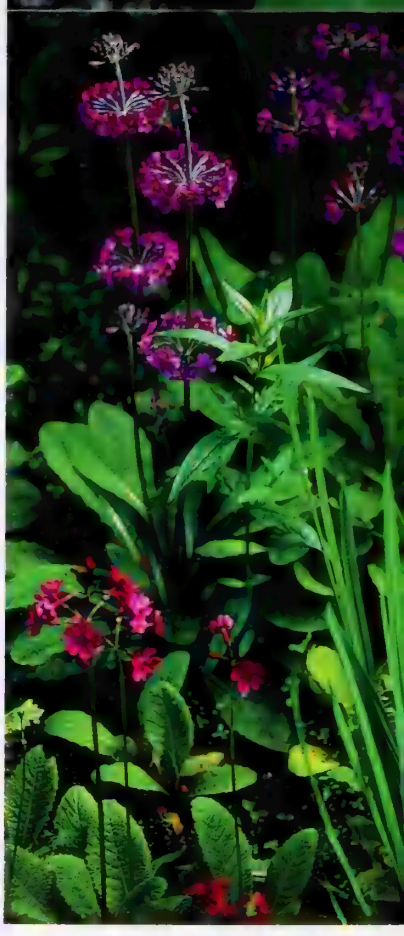
As he succeeded with *Primulas*, Held began to create a framework of trees, flowering shrubs, and perennials for his treasures: brilliant white dogwood, voluptuous tree peonies, rhododendron of many species and varieties, columbine, daphne, hosta, and ferns. "I don't believe in drawing up plan ing plans," proclaims Held, who works by instinct—shar ened, no doubt, by years of teaching fine arts. "I place plan with an eye to complementing surrounding textures, shap and tones." For example, he likes crinkly *Primula* foliage ne to the broad, spadelike leaves of hosta; pale pink primro hues against blazing red azaleas.

Because some *Primula sieboldii* go dormant in late su mer, disappearing below ground, Held interplants his wi perennials that will hide the bare soil and extend the gard season. Three are ideal for his purposes: foamflower (*Tiare cordifolia*), a semi-evergreen groundcover with frothy wh flowers; *Gentiana scabra*, whose trailing blue flowers bloom late summer when the *Primulas* begin to disappear; and t stately *Hibiscus moscheutos*. It grows to five feet and its dinn plate-size, ten-inch blossoms add color to Held's autumn garde

In 1993 Held realized he was hoarding hundreds *P. sieboldii* seeds, and knew it was time to satisfy his dream "connecting with other crazies," so he founded the Americ Sakurasoh Association, naming it for the Japanese word primrose (saku-ra-SO). Another dream came true last year: v iting *sakurasoh* societies in Japan. "A passion for *Primu* seems to be woven into the very fiber of the Japanese cultur says Held. Primrose patterns were everywhere—on kimon curtains, ceramics, and, most enchanting of all to this a cionado, even on a cast-iron manhole cover.





PRIZE *PRIMULAS*

From the Himalayan timberline to Hudson Bay's boggy shores, more than 400 *Primula* species grow in a remarkable diversity of habitats. Primroses, also known as oxslips or cowslips, are mostly hardy perennials. A distinct majority prefer generous moisture, good drainage, and protection from hot sun. The species themselves are appropriately diverse, with heights ranging from lilliputian crevice-huggers barely an inch tall to majestic large-leaved meadow plants that can reach up to two feet.

Top row from left: Primula sieboldii, *Japan*; P. sikkimensis *(yellow) and* P. waltonii *(red-purple), Western China*; P. bulleyana, *Western China*; P. polyantha, *hybrid*; P. japonica, *Japan*; P. × prudhoniciana *Julian 'Springtime.' Middle row:* P. kisoana *'Alba', Japan*; P. auricula, *alpine type*; P. denticulata, *Himalayas*; P. polyantha, *hybrid*; P. alpicola, *China. Bottom row:* P. polyantha *double form*; P. beesiana, *Western China*; P. veris–*Cowslip, Europe*; P. cockburniana, *Western China*; P. polyantha.

FOR MORE DETAILS, SEE READER INFORMATION

BAY WATCHERS

Sometimes a view is good enough to kick off an entire remodeling scheme, and that was the case with this San Francisco apartment, totally gutted and meticulously remade by William Turnbull Associates

By Susan Zevon Photography by Scott Frances
Produced by Susan Zevon and Jody Thompson-Kennedy

Walls throughout the apartment are lined with anegre veneer carved from the same tree, accented with cherry and inset with suede panels. The small interior structure that separates the living and media rooms contains chimney flues for the entire building that could not be removed. Sculpture of female figure by Manuel Neri. Painting on bookcase by O. Louis Guglielmi.

Domed dining room ceiling (above) leafed in aluminum gives the illusion of greater height. Throughout the rest of the apartment vaulted maple ceilings with recessed lighting strips camouflage an existing maze of beams and pipes and unite the space. Opposite, clockwise from top: Custom-designed dining table opens to seat twelve. From the entrance looking past the media room to the living room. A bar and television set are built into the media room. East windows face downtown towers. Kitchen shares the dining room view of Alcatraz.

"Even fourteen floors up, with no dirt to kick, there is a landscape," says Eric Haesloop, pointing out the windows of this unusual San Francisco apartment. Its project architect, Haesloop is a principal of the firm of William Turnbull Associates, which is well known for country houses so tightly woven into their sites that gardens become living spaces. Their rooms, such as those in the houses at Sea Ranch, designed in association with Charles Moore, often open to the outdoors. This is the firm's first city apartment, and they welcomed the opportunity to connect outdoor and indoor space in an urban setting.

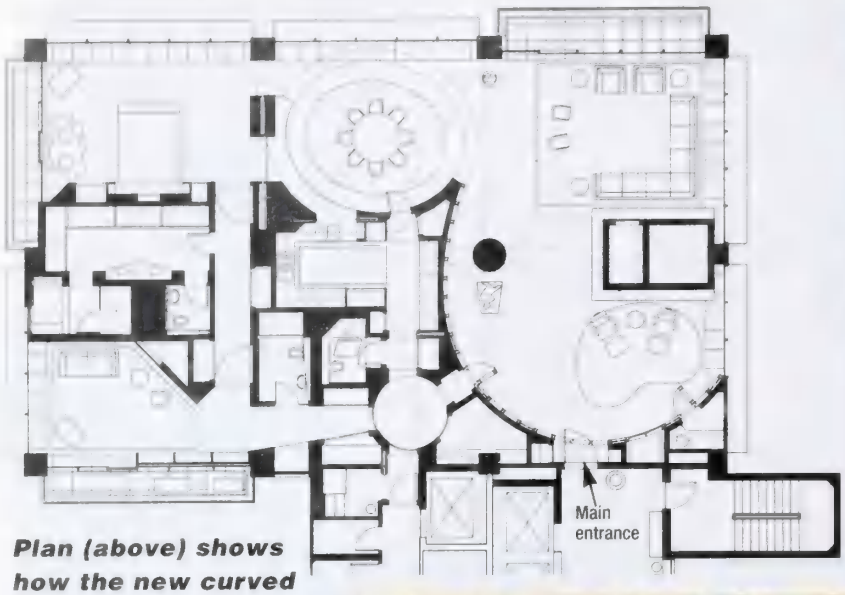
The couple who own the apartment, executives in a banking business, continue to live in a suburban house Turnbull designed for them more than twenty years ago. But they wanted to spend more time in the city unburdened by the hour-long drive back to the suburbs.

The husband recalls, "We looked at a lot of apartments that were ready to move into but finally realized that we would consider nothing less than a Turnbull design, even if it meant a wait." They chose a 3,400-square-foot space with one of the prime views in the United States: San Francisco Bay and its two great bridges, Alcatraz, a onetime prison; and the downtown financial towers. The architects' job was to enhance and complement the three-sided wraparound view with the kind of spare, contemporary open space the clients prefer.

The original apartment as described by Haesloop was a collection of "rabbit-warren rooms double-loaded off a c tral corridor," so the architects gutted the entire space, ke ing only essential structural and service elements. Ther lead the eye to the "landscape," they replaced mullioned w dows with floor-to-ceiling sheets of glass. The new cur walls and vaulted ceilings are sheathed in warm wood a leather to create a comforting sense of shelter in the broa opened areas. The owners find the walls so beautiful that t display mostly sculpture instead of paintings in the apartme

Just about everything the couple might want in th city life was analyzed, cataloged, and built into the space, s as closets, cabinets, and shelves for clothing and sophistica entertainment systems. Storage in the relatively small kitch was stretched to accommodate everything needed for sit-do dinner parties for up to a dozen guests.

Clutter is frowned upon. The wife believes that "lar just collect dust and block the views," but she and her h band are both book lovers and wanted good reading li throughout the apartment, so a complex computerized s tem was built into the ceiling. How do the couple like th elegantly detailed perch? "It is like living in a magic lan the husband says. "Every time we are here I notice someth new, and when dinner guests arrive they are awestruck, f by the lights and colors of the city outside and then by w is within."



Plan (above) shows how the new curved wall leads from the entry past the media room toward the walls of windows in the living and dining rooms. A small dome-crowned area between the main entrance and the service door leads to the kitchen, a study, and bathroom. The dining room divides the public and private spaces of the apartment.

A study with a wall of bookshelves (top) also serves as a guest room. Above: Sliding panels open the master bedroom to the dining room. Pillows and linens from Takashimaya on custom-designed bed surrounded by built-in bookshelves. Left: A storage wall with mirrored doors lines one side of the master bath. Rug from Vicki Simon. Opposite: Frosted-glass panel slides over clear glass to provide privacy in lilac-tiled bath

SIMPLY SWEDISH

Suiting our taste for tranquillity and comfort are the age-old elements of Scandinavia style: easy-to-live-with textures, linear forms, and colors inspired by the landscape

By Cheryl MacLachlan Photography and illustrations by Ivan Terestchenko

Seven years ago, Peder and Jan Wendt designed this Gustavian-style pavilion (below) for their lakeside summer retreat. Interior appointments are quintessentially Swedish: scrubbed plank floors, pale-finish gateleg table, linen roller blinds, vertical-slat chairs. The carved doors are antique. Opposite, far right: The pavilion's exterior is painted in tradition Falun red. Watercolor subjects are Stockholm harbor and a boathouse in the archipelago outside that city.

The delicate beauty of the Swedish interior comes from the marriage of five essential characteristics: a reverence for light; a devotion to wood; a preference for muted tones; an appreciation for simple, fine lines; and an inclination to furnish sparingly. Like voices in an *a capella* choir, these five elements harmonize to create the full expression of the Swedish aesthetic, one whose combination of strength and tranquillity have a broad appeal in the United States today.

That the Swedes have nurtured a deep appreciation for light is perhaps a reflection of the darkness of the long Scandinavian winter: In mid-December in Stockholm, the sun rises at around nine and sets just six hours later. Over time the Swedes have developed strategies to enhance the amount of light nature allows them. Windows are dressed with just a swag of translucent voile, or are left undraped. Fabrics are generally flat weaves, pale in hue, and if they include a motif it is set against a white background. An abundance of wooden surfaces such as wide plank floors, chairs painted with egg tempera, and tables constructed of blond woods bounce light back into the interior.

Wood is the material of choice for nearly every element in the Swedish home. It forms the frame, the walls, the floors, and the roof as well as the furniture. It is shaped into every conceivable accessory: Shelves, baskets, candleholders, and even butter knives are crafted out of this plentiful natural resource. Most frequently pine, birch, and ash are used, but it is certainly not rare to see a darker wood such as mahogany.

Whether wood is to be an interior surface or a piece of furniture, great care is taken to preserve the material's true character. Thus the wood is often left in its natural state and simply protected with linseed oil, or is lightened by bleaching or by

FROM SWEDISH INTERIORS, BY JEFF WALLACH, COPYRIGHT © 1997 BY CHERYL MAGLACHLAN. TO BE PUBLISHED BY CLARKSON POTTER PUBLISHERS IN FALL 1997.

An 18th-century dining room is shown in photographs (top left and bottom, left) and in a watercolor (center left). Top view shows a tile corner stove; for symmetry, bottom view's painted cupboard imitates stove. Near left: 18th-century Swedish chandelier. Above: Seating lines the walls, 18th-century style. Right: Painted cabinets in a traditional kitchen.

Over time the Swedes have developed strategies to enhance the amount of light nature allows them. Windows are dressed with just a swag or are left ndraped. Fabrics are generally pale in hue. The rooms are never cluttered with objects

rubbing on a small amount of whiting. If the wood is to be painted, several thin layers are applied to retain a sense of the underlying grain.

A subtle color palette mirrors the hues found in nature: the opalescent blue of the sky, the pearly gray-blue and gray-green of the sea, the dusty gold of hay stacked in the field. And like Mother Nature, the Swedes are masters of nuance, playing one soft hue off another. For both painted decoration and textiles, gently modulating color yields the effects we associate with Sweden. For example, a wall may have a milky slate-gray field paired with a weathered blue-gray trim. In a bedroom, a striped duvet cover may show alternating muted shades of oatmeal and sand. Swedes wanting color schemes need just look outside the window.

The Swedes bring a sense of grace to their rooms by emphasizing the linear. Furnishings are slim of silhouette; decorative carving on doors, moldings, and furnishings is often composed of a series of narrow channel grooves. Chairs commonly have vertically slatted backs. Because the rooms are never cluttered, the eye can easily enjoy these refined lines in a unified, agreeable atmosphere.

For centuries the Swedes have trusted in the beauty of simplicity. The ease with which we can, here and now, borrow and adapt this design philosophy is an added factor in its present popularity.

n addition to taking the hotographs for Bringing It Home: weden *(to be published in the ll by Clarkson Potter), Ivan erestchenko painted the atercolors of interiors and ndscapes (opposite, top right) own on these pages. Opposite, p left: Bath and table linens from n 18th-century manor house. pposite, below left: The symmetry this bedroom is a hallmark of ustavian decoration. Right: The earlescent blue-gray of the chairs achieved with egg tempera paint. elow: Canopy beds dressed light-colored linen are a familiar ature of the Swedish bedroom.*

AND THE SEATING IS EASY

Summertime will be here before you know it, and patio, deck, and porch life will begin again. When you uncover the same old outdoor chairs and tables, is your anticipation level going to plummet? Here's an array of interesting new wood, wicker, and metal furniture guaranteed to improve your expectations

By Kathleen Mahoney Photography by Elizabeth Zeschin

1. English garden furniture at its classic best—the Beaulieu bench, 6 feet long, from Chelsea Ex-centrics, $1,600. 2. This rustic paper birch table, 26 inches high, has a decorative willow mosaic surface; Feir Mill Enterprises, $752. 3. Weatherend's expansive club chair (30 inches wide) has a durable marine polyurethane finish, $1,800. 4. A self-storing leaf extends this 79-inch teak table to 118 inches. From Barlow Tyrie, $3,199. 5. The sturdy Lotus counter chair in teak is the creation of designer John Hutton. From Sutherland, $990. 6. Versatile, boldly scaled teak table with removable tray, designed by Bill Goldsmith. From Sutherland, $1,375. 7. A multi-position armchair made of assamela wood and designed by Thomas Sauvage is at home on the deck of a summer retreat as well as on a transatlantic steamer. By Triconfort, $1,300. 8. Curved ribs add interest to the graceful Mawson bench. From Munder-Skiles, $2,950. 9. Lloyd Flander's all-weather wicker dining chair from the Reflections Collection gets high marks for comfort, $599. 10. The adjustable-back teak Aliséo dining chair, complete with cushions, is light in scale. From Giati, $990.

1. McKinnon & Harris's curved wrought-iron Robertson bench, constructed in two parts, is distinguished by its design excellence, $5,400. 2. Tropitone's romantic Le Fleur hall mirror frame, executed in custom wrought aluminum with an antique bronze finish, would suit a front porch, $399. 3. This graceful recamier chaise, translated in metal and natural cane by Brennan-Edwards, is ideal for outdoor use, $3,750. 4. The Sling chaise longue in aluminum with a powder-coated finish, a design of Kipp Stewart, possesses a casual elegance. From Bradford Stewart; available at Treillage, $1,645. 5. A sculpted dining armchair in woven metal lattice is based on a design from the 1950s. From Brown Jordan's Sol y Luna Collection, $599. 6. Lyle & Umbach's stylish Bull's Eye steel table is available with a protective finish for outdoor use, $2,760. 7. The arms of the classic Rotolo steel chair from Lyle & Umbach terminate in extravagant curves. At Randolph & Hein, $2,415 with a protective coating.

4
5
6

RELISHING SHELLFISH

For 33 years the renowned Ballymaloe House hotel and restaurant in Ireland has stood for food made from the freshest ingredients put together simply. These days lucky visitors, including those at the cooking school, are treated to a feast for the eyes as well as the palate

By Christopher Petkanas Photography by Laura Resen
Produced by Carolyn Englefield

As anyone from Tokyo to Texas may know, Ballymaloe House, in Shanagarry, forty-five minutes east of Cork, is the mecca of good eating in Ireland. Set in from the coast on 400 acres of barley and sugar beet, Ballymaloe invented the Irish country house hotel-restaurant in the mid-sixties. Some two decades later a cooking school for dabblers and professionals was added to spread the gospel about common-sense food that sings with the flavors of Ireland. Through it all the creed of Ballymaloe's creator, Myrtle Allen, has never wavered: "In the kitchen common practice carries its own authority."

Very often the flavors in Mrs. Allen's kitchen are seaworthy: lobsters, prawns, mussels, crabs, scallops, clams, and periwinkles from Kenmare Bay. Ballymaloe's own exhaustive *potagers* and greenhouses supply the organic vegetables she often pairs with the shellfish for dishes that have nothing to do with fashion, and that put the burden of good taste on the ingredients rather than the cook.

Seeing art in the mountains of shells discarded by the school and restaurant, Darina Allen—one of Mrs. Allen's daughters-in-law, the school's director, and a leading authority on Irish food—built an extravagant garden folly that put them to use. The contrast between the dignified severity of the building, with its slightly forbidding Gothic doorway and windows, and the visual overload of the interior, its every inch covered in wildly intricate shell mosaics, could not be more delicious.

The younger Mrs. Allen's formal herb garden is her "other folly." Taking as her model the mother of all *potagers*, the one attached to the Château de Villandry in France, she filled a disciplined parterre of box-lined beds with lemon balm and bronze fennel, purple sage and lovage, summer savory and sweet cecily. The garden feeds the school. Of course. A strictly decorative garden? For a cook? Never heard of it.

The folly's severe facade (above) offers no clues to the fireworks within. Opposite above: For hot buttered lobster, the meat is cooked twice. Opposite below: Crab cakes with hollandaise sauce freshened with cucumber.

While the folly was under construction, the Ballymaloe House restaurant and cooking school kitchens were instructed to save every last mussel, scallop, clam, and periwinkle shell—or else. Window reveals, sills—nothing escaped the application of shells, shells, and more shells.

A formal garden fashioned by Darina Allen, Ballymaloe's ebullient director, supplies the kitchen with tender, just-picked herbs

Allen planted her herb parterre (above) on the site of a once-neglected 19th-century garden whose only legacy is the beech hedges. Below left: Mussel soup is spiked with curry. Below right: A warm salad brings together scallops, bacon, orange segments, and pine nuts. Opposite above: Brown bread is slathered with mayonnaise, then mounded with the fleshiest Kenmare Bay prawns. Opposite below: Even dessert gets into the shell act—chocolate scallop shells cradle scoops of white-chocolate mousse, raspberries from the restaurant's own berry patch, and sweet geranium leaves.

HOT BUTTERED LOBSTER

From Simply Delicious Fish
by Darina Allen (Gill and Macmillan Ltd. and Radio Telefís Éireann, 1991)

- **2 2-pound live lobsters**
- **Salted water**
- **1 carrot, peeled and sliced in half**
- **1 onion, peeled and sliced in half**
- **2½ cups dry white wine**
- **2 parsley sprigs**
- **1 sprig of thyme**
- **2 celery stalks**
- **1 small bay leaf**
- **6 peppercorns**
- **1 stick butter**
- **5 lemon wedges**
- **Lemon balm**

Place lobsters in a pot, cover with lukewarm salted water, and cook over low heat until the water comes to a simmer. Remove pan from heat. Drain lobsters and set aside. Discard cooking water.

Place carrot, onion, wine, parsley, thyme, celery, bay leaf, peppercorns, and 2½ cups water in a large saucepan and bring to a boil. Add lobsters to pan, cover with a tight-fitting lid, and cook over medium heat until they are bright red, about 10 minutes. Remove pan from heat. Drain lobsters and reserve.

As soon as the lobsters are cool enough to handle, split in half from head to tail, remove the sac at the top of the head, and crack the large claws. In a warm bowl add lobster meat cut into chunks and green tomalley from the part nearest the head. Cover with plastic wrap. Set aside.

Heat the lobster shells in a 250°F oven for 2 minutes.

Place half the butter in a saucepan and melt over medium heat until foaming. Add lobster mixture to the pan and cook over low heat 2 to 3 minutes, or until juices turn pink. Evenly distribute the lobster mixture among the shells and place on 4 warm plates.

Melt the remaining butter in the saucepan over low heat and scrape up any leftover lobster juices or meat. Remove pan from heat and add the juice of a lemon wedge. Pour the butter mixture into 4 small heated ramekins and serve beside the lobster shells. Garnish plates with lemon wedges and lemon balm. Serve immediately. Serves 4.

CRAB CAKES

From Simply Delicious Fish
by Darina Allen (Gill and Macmillan Ltd. and Radio Telefís Éireann, 1991)

- **1 pound cooked crab, picked over to remove any cartilage**
- **2 teaspoons white vinegar**
- **3 cups fresh white breadcrumbs**
- **2 tablespoon plus 2 teaspoons ripe tomato chutney, or chutney of your choice**
- **½ cup seasoned flour**
- **2 eggs beaten with 4 tablespoons milk**
- **Olive oil or sunflower oil for deep frying**
- **Lemon wedges**
- **Cucumber hollandaise sauce, optional, recipe below**

Lightly mix together crab, vinegar, half the breadcrumbs, and tomato chutney in a bowl. Flour hands and form crab mixture into four 3-inch-round and ¾-inch-thick fish cakes. Coat cakes in seasoned flour, dip into egg mixture, and cover with remaining breadcrumbs.

Heat about ½-inch of oil in a deep-sided skillet until hot, about 350°F. Fry cakes until crisp and golden on both sides, about 2 to 3 minutes per side. Drain on paper towels. Serve with lemon wedges and cucumber hollandaise sauce. Serves 4.

CUCUMBER HOLLANDAISE SAUCE

- **2 egg yolks**
- **2 teaspoons cold water**
- **8 tablespoons sweet butter, diced, plus 1½ teaspoons**
- **1 teaspoon lemon juice**
- **Salt and freshly ground black pepper to taste**
- **4 tablespoons peeled and diced cucumber**

Place the egg yolks and water in the top of a double boiler over hot but not boiling water. Whisk until well mixed. Add diced butter bit by bit until each piece is incorporated, whisking constantly. The mixture will begin to thicken. Raise heat slightly and continue to whisk until sauce thickens to coating consistency. Remove pan from heat. Stir in lemon juice and season with salt and pepper to taste. Pour sauce into a warm bowl.

Melt remaining butter in a small saucepan over low heat. Add diced cucumber to the pan and cook for 1 minute. Stir mixture i sauce. Serve immediately. Makes about 1 c

BALLYMALOE MUSSEL SOUP

From Simply Delicious Fish
by Darina Allen (Gill and Macmillan Ltd and Radio Telefís Éireann, 1991)

- **1¾ cups light dry white wine**
- **8 tablespoons chopped shallots**
- **8 sprigs plus ½ cup chopped parsley**
- **½ bay leaf**
- **¼ teaspoon fresh thyme leaves**
- **1 sprig of fresh fennel leaf**
- **1 clove garlic, peeled and mashed**
- **⅛ teaspoon pepper**
- **¼ teaspoon curry powder, optional**
- **8 to 10 pounds mussels, scrubbed and bearded**
- **4 tablespoons sweet butter**
- **4 tablespoons flour**
- **2½ to 5 cups boiling milk**
- **½ cup heavy cream**

Place wine, shallots, parsley sprigs, leaf, thyme leaves, fennel leaf, garlic, pep curry powder, and mussels in a large ena pot. Cover pot and cook over medium h until mussels are open, about 12 to 15 m utes. Remove pan from heat and discard mussels that have not opened. When m sels are cool enough to handle, remove fr shells and place in a bowl. Discard she Strain the cooking liquid into an ename saucepan. Rapidly boil liquid down over h heat to about 1 cup. Set aside.

Melt butter in a saucepan and stir flour. Cook mixture over medium heat fo minute, stirring constantly. Whisk in reserved cooking liquid and stir until mixture thickens. Slowly add enough of boiling milk, stirring constantly, until soup has reached desired consistency. A mussels and cream and heat the sc through. Pour soup into a heated tureen a sprinkle with chopped parsley. Serve imr diately. Serves 8.

WARM SALAD OF SCALLOPS WITH TOASTED PINE NUTS AND AVOCAD

- **1 tablespoon plus 1 teaspoon white wine vinegar**
- **½ teaspoon Dijon mustard**
- **4 tablespoons olive oil**
- **Salt and freshly ground black pepper to taste**

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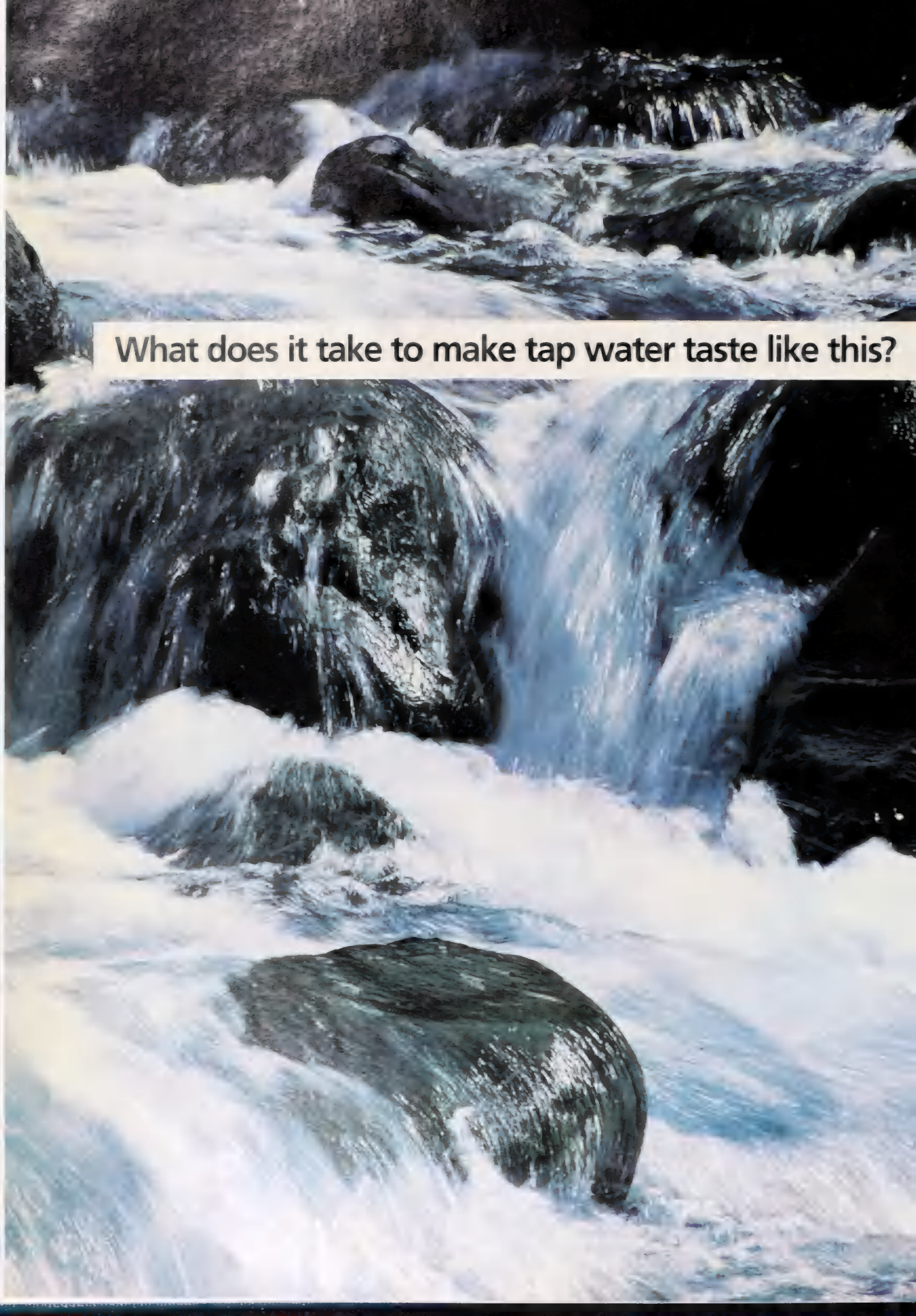

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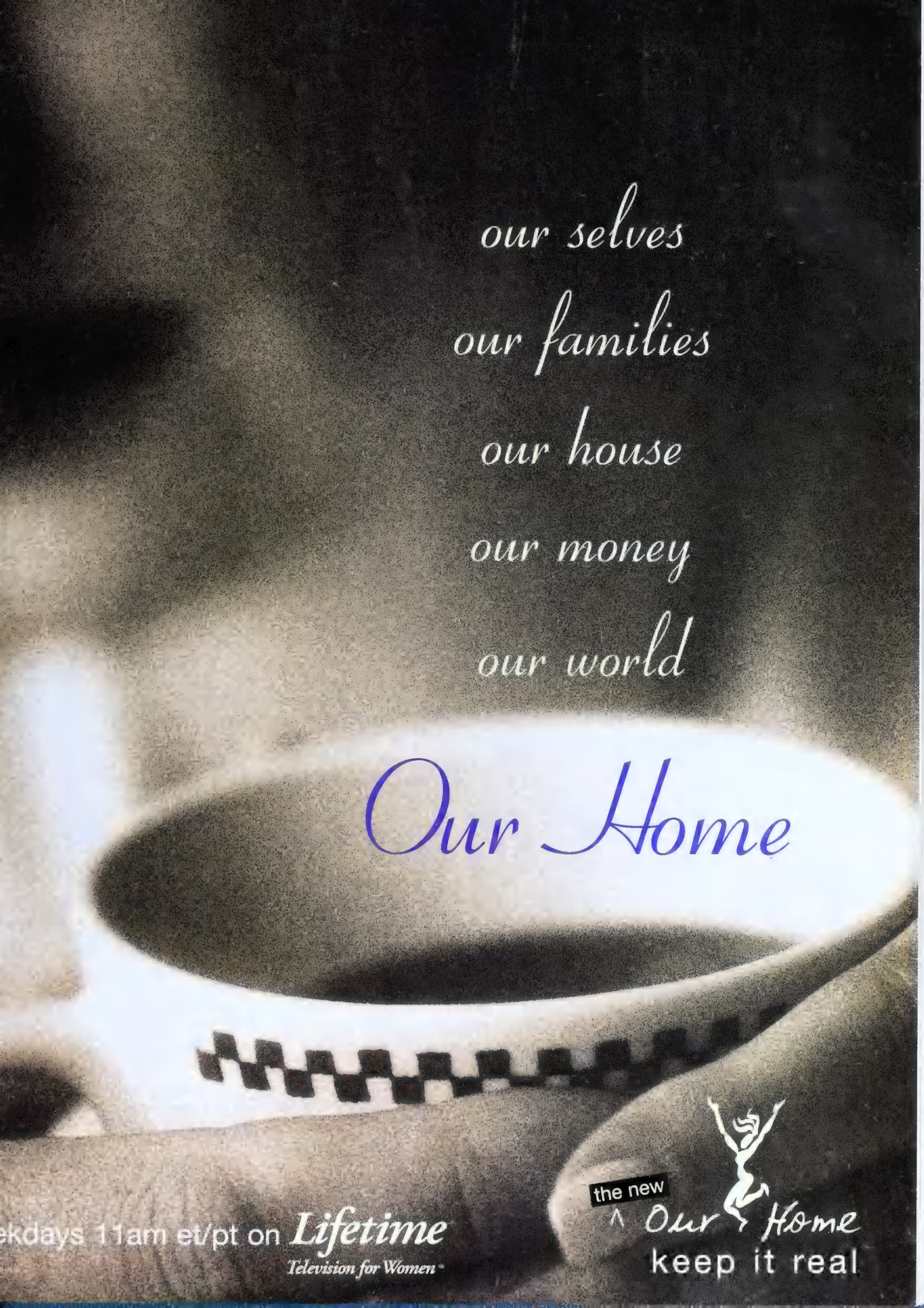
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Sugar to taste
2 ⅛-inch-thick slices of bacon, cut into small cubes
8 fresh sea scallops, cut in half, crosswise, and dried on paper towels
4 cups of mixed garden salad lettuces, washed, dried, and torn into bite-size pieces
1 ripe avocado, cut in half, seeded, peeled, and thinly sliced
1 orange, peeled and sectioned
¼ cup pine nuts, toasted
Fresh sprigs of chervil

Whisk vinegar, mustard, and olive oil together in a bowl. Season with salt, pepper, and sugar to taste. Set dressing aside.

Place bacon in a small pan of simmering water and cook for 3 minutes. Remove pan from heat, drain bacon and pat dry. Fry bacon in a small pan over medium heat until golden and crisp. Drain on paper towels. Set aside.

Season scallops with salt and pepper and fry in a nonstick pan over medium heat for 1 minute on each side. Remove from pan and keep warm.

Toss the salad greens and dressing together in a bowl. Evenly divide salad greens, scallops, avocado, and orange sections among 4 heated plates. Sprinkle with bacon and pine nuts. Garnish the salad plates with sprigs of chervil. Serve immediately. Serves 4.

PRAWNS ON BROWN BREAD WITH MAYONNAISE

4 slices of homemade brown bread, crusts removed
2 tablespoons sweet butter, softened
6 ounces freshly cooked prawns or small shrimp
8 butterhead or oakleaf lettuce leaves
3 to 4 tablespoons homemade mayonnaise
8 wild garlic flowers
8 chive flowers

Using a 2-inch-round cookie cutter, cut out 2 circles of bread from each slice. Butter each bread round and top with a lettuce leaf and several prawns.

Using a pastry bag fitted with a star tube, make a rosette of mayonnaise on each canapé. Garnish each canapé with a wild garlic and chive flower. Makes 8 canapés.

CHOCOLATE SHELLS FILLED WITH WHITE CHOCOLATE MOUSSE

For white chocolate mousse:
9 ounces white chocolate, broken into small pieces
5 egg yolks, room temperature
2 teaspoons powdered gelatin
2 tablespoons cold water
2 cups heavy cream, softly whipped
For chocolate shells:
8 ounces bittersweet chocolate, broken into small pieces
2 teaspoons vegetable oil
For garnish:
2 pints fresh raspberries
Sweet geranium leaves

Prepare white chocolate mousse: M
chocolate in a bowl placed over a pan of
water, stirring constantly until smooth.

Remove the bowl from the pan. W
the chocolate has cooled slightly, add the
yolks one at a time and stir until comple
incorporated. Set aside.

Sprinkle the gelatin over the water
bowl. Place bowl over a saucepan of simm
ing water and stir until gelatin is dissol
Stir gelatin into the chocolate mixture u
well combined. Fold the whipped cream
the chocolate mixture. Cover bowl w
plastic wrap and refrigerate for at lea
hours before serving.

Prepare chocolate shells: Mold pla
wrap over the back of 10 scallop shells 4
inches in diameter. Place shells on a
lined baking sheet. Set aside.

Melt chocolate in the top of a dou
boiler set over hot water, stirring consta
Remove pans from heat and stir oil
chocolate.

Carefully spread chocolate mixture
the back of the plastic-wrapped shells wi
spoon. Do not spread chocolate over
edge. Refrigerate at least 2 hours.

Place the scallop shells chocolate-
down on a baking sheet and remove
shells. Carefully peel the plastic wrap
the chocolate shells. Refrigerate choco
shells for 1 hour or until ready to serve.

To assemble: Place chocolate shell
serving trays and fill each shell with a l
serving spoonful of mousse. Garnish sh
with raspberries and sweet geranium lea
Serves 10. ■

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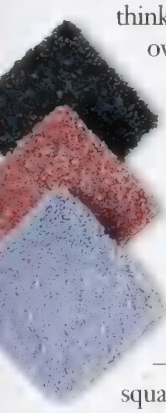

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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For designer, see Reader Information for "Mixed Messages," page 78.

20 STYLE BEAT *Page 26* 1. **Armchair,** #773-22-6, 39" h., 22" w., 22" d., fabric #P705-44, $1,264—Milling Road, a division of Baker Furniture (M), 329 N. Hamilton, High Point, NC 27260; 910-885-1800. 2. **Drop-leaf sofa table,** #6323, 29" h., 50" w., 24" d., finish #553, $5,900—John Widdicomb Co. (M), 601 Fifth St. NW, Grand Rapids, MI 49504; 800-845-9472. 3. **Bar table,** #3432, 38" h., 38" w., 18½" d., $2,106—Baker Furniture, see above. 4. **Ottoman with fringe,** #H9653-0, 17" h., 57" l., 40" d., fabric #36-5677-99H, fringe #QQ-976, $1,650—Henredon (M); 800-444-3682. 5. **Kirsten sofa,** #R952-01, 38" h., 96" l., 40" d., mahogany, fabric #285-10R, natural finish, $6,000—Ralph Lauren Home Collection; 800-467-3399. 6. **Box on stand table,** #8266-18, 24¼" h., 12" w., 18½" d., Mount Vernon finish, $808—Hickory Furniture (M), PO Box 2147, Hickory, NC 28603; 800-349-4579. 7. **Serpentine chest,** #5105, Cliveden House collection, 23½" h., 42" w., 34⅝" d., $10,587—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. 8. **Martha's Vineyard mirror,** #1250, 34" w., 57" l., $1,550—Carvers' Guild (M), PO Box 198, Cannery Row, W. Groton, MA 01472; 800-GILDING. 9. **Black chest,** #427-03, 37" h., 41" w., 20" d., $1,297; 10. **Metal console table,** #11306-16, 29⅜" h., 50½" w., 18" d., $1,040—The Lane Company (M), PO Box 151, Altavista, VA 24517; 804-369-5641.

Pages 28 and 29: 1. **Black club chair,** #2660L-2, 36" h., 40" w., 36" d., $2,100; **ottoman,** #2661L-2, 16" h., 23" w., 20" d., both in Remington black leather #804, $525—Mitchell Gold (M), PO Box 819, State Rd. 1608, Taylorsville, NC 28681; 800-789-5401. 2. **Cabinet,** #83-021, 59" h., 21½" w., 18½" d., finish #72, from $1,500—Baronet (M), 234 Baronet St., Sainte-Marie, Beauce, Quebec, G6E 3B8; 418-387-5431. 3. **Armchair,** #C9393, 36" h., 33" w., 38½" d., fabric #74-4101-772D, welt #LL-2, $1,770—Henredon, see above. 4. **Cocktail table and PCL ottoman,** #8500, LL table series, 23¼" h., 29" w., 45" l., $1,250; PCL ottoman, #9525A, 19" h., 30" w., 30" d., top fabric #39196-10, bottom fabric #39773, $789—Directional (M), PO Box 2005, High Point, NC 27261; 800-308-0110. 5. **Chenille Chaise,** #C2-2175, 38" h., 42" w., 88" d., fabric #70162C25, pillow fabric #70181C25, $3,150—Century (M), PO Box 608, Hickory, NC 28603; 800-867-0510. 6. **Marco sofa,** Duo Collection, 33" h., 84" l., 32" d., Carleton sage velvet, $3,715—Goodman Charleton (R,M), 8806 Beverly Blvd., W. Hollywood, CA 90048; 310-538-6996. 7. **Dining table,** #3437, 29" h., 68" d., $5,816—Baker Furniture, see above. 8. **Kidney sofa,** #4890KR, 28" h., 47" w., 94" l., fabric #88763, color #41, $3,232—Directional (M); 910-841-3209. 9. **Armchair,** #3497, 31" h., 26½" w., 26" d., $1,722—Baker Furniture, see above. 10. **Locker,** #BB20, 74" h., 16" w., 13" d., $2,800—Bexley Heath, 560 5 St. NW, Grand Rapids, MI 49504; 800-954-7776. 11. **Sofa,** #PCL9525K108, 34" h., 108" l., 39½" d., fabric #39196-10, large pillow fabric #39773-10, $3,600—Directional, see above. 12. **Armchair,** #GL1360-CH, Gentleman's Home collection, 31" h., 27" w., 33½" d., leather #3/82-01, chamois finish, $2,230—Drexel Heritage Furnishings, Inc. (M), 101 N. Main St., Drexel, NC 28619; 800-916-1986. 13. **Nesting tables,** #3462, 28" h., 14½"sq., $1,577—Baker Furniture, see above. 14. **Chaise,** #433, ottoman, #433-11, 17" h., 35" w., 29" d., chairs, 36" h., 35" w., 23" d., fabric #17-281, $5,223/set of three; separately: chair, $1,964; ottoman, $1,295—Baker Furniture, see above.

Page 32: 1. **Desk chair,** #4200-29, 34" h., 28½" w., 28" d., woven leather, $1,205—H[illegible]n, see above. 2. **Sofa,** #0922-069, 42" h., 88" l., 41" d., chenille body fabric #2096-90, Nova suede seat fabric #9901-60, back pillow fabric #4421-90, pillows w/fringe #2097-90, fringe #208, from $3,263—Thomasville (M); 800-225-0265. 3. **Lotus side table,** Citation collection, #441-624, 25" h., [illegible] w., 24" d., raw silk finish, $980—Century Furniture (M) [illegible] 5552. 4. **Club chair,** #598-23, 39" h., 36½" w., 37" d. [illegible] Abilene/Sandstone, fabric on back and seat [illegible]-15, $1,604—Hickory Chair, see above. 5. **Ot**[illegible]4, 16" h., 45" l., 45" d., $2,415—Ralph Lauren [illegible]n, see above. 6. **Mesa tavern table,** #441-725, [illegible]ion, 30" h., 90" l., 28" d., $2,226—Century Fur[illegible] 7. **Tea table,** #4305-81, 28¾" h., 37" w., 20[illegible] Furniture (M); 800-LEX-INFO. 8. **Sea gr**[illegible]

03, 35" h., 34" l., 45" d., fabric #285-10 R, $2,100—Ralph Lauren Home Collection, see above. 9. **Club chair,** #714-719, 32¼" h., 26" w., 26½" d., finish #19, $596; $700 w/seat cushion—Palecek (M), PO Box 225, Richmond, CA 94808-0225; 800-274-7730. 10. **Desk,** #BRN03, chalk teak collection, 24½" h., 24½" w., 60" l., $2,500—homeBrand (M), 37 E. 18 St., New York 10003; 212-995-2882.

Page 34: 1. **Leather club chair,** #7105-35, 31¼" h., 34" w., 36" d., finish #134 Provence, $3,980—Councill Co. (M), PO Box 398, Denton, NC 27239; 910-859-2155. 2. **Nelly Custis stool,** #8019-88, 9" h., 13" w., 7¾" d., fabric #655-55, $144—Hickory Furniture, see above. 3. **Chest,** #197-604, Cambridge cherry collection, 40" h., 37" w., 19" d., $1,335—Drexel Heritage, see above. 4. **Chair,** #702, 39" h., 32" w., 37" d., fabric #8728-16, $1,299—Pearson (M), Division of the Lane Co., 1420 Progress Ave., High Point, NC 27261; 910-882-8135. 5. **Rella chair,** #3226-01, 36" h., 28" w., 32" d., finish #166, fabric #827-666, inverted pleat and decorative ribbon with fabric #830-006, $1,027—Lane Upholstery (M), 114 Workman St., Conover, NC 28613; 704-328-2271. 5. **Lenore Chaise,** #941-05, 36" h., 36" w., 70" l., Orleon floral, $4,455—Ralph Lauren Home Collection, see above. 6. **Settee,** #C1208, 43" h., 48" w., 26" d., fabric #17156-70, finish #21D, $2,365—Tradition France Inc. (M), PO Drawer 2308, Morganton, NC 28680; 800-524-5200. 8. **Sofa,** #5310-12, 34" h., 82" w., 43" d., Wyoming multi fabric #80001, $2,883—Mitchell Gold, see above.

36 INDUSTRIAL STRENGTH *Pages 36 and 37: Designer:* **Brian Killian & Company,** Design Consultants, 211 N. Woodward Ave., Birmingham, MI 48009; 810-645-9801. **Curtains**—Schumacher (T), 79 Madison Ave., New York 10016; 800-332-3384. **Bed; drapery rod and rings; "Eye-Do" table; lamp,** by Emily McClennan; **free-standing vanity**—Brian Killian & Company, see above. **Jeilbe desk lamp**—Joseph Richter, Inc. (T), 249 E. 57 St., New York 10022; 212-755-6094. **Sculpture,** "Untitled," 1990, by Lois Teicher—Lemberg Gallery (R), 538 N. Woodward Ave., Birmingham, MI 48009; 810-642-6623. **Pewabic tiles**—Pewabic Pottery (R,T), 10125 E. Jefferson Ave., Detroit, MI 48214; 313-822-0954. **Faucet and bathroom set**—P.E. Guerin (R,T), 23 Jane St., New York 10014; 212-243-5270.

54 BUDGET TALKS *Pages 54 and 55:* For more information, contact: American Society of Interior Designers Worldwide Referral Service; 800-775-ASID.

64 BEYOND THE PETAL *Pages 64 and 65: Fresh Cuts: Arrangements with Flowers, Leaves, Buds & Branches* will be available in bookstores. To order, call Artisan: 800-722-7202.

70 WELL-ORCHESTRATED *Architect:* **Jim Childress,** Centerbrook Architects & Planners, PO Box 955, Essex, CT 06426; 860-767-0175. **Exterior:** Western red cedar siding with red cedar trim. **Windows**—Pozzi (M); 800-547-6880.

74 1,200 HOURS APIECE *Designer:* **Michael Hurwitz,** 16 S. Third St., Philadelphia, PA 19106; 215-627-6092. **Peter Joseph Gallery (R),** 745 Fifth Ave., 4 fl., New York 10151; by appt., 212-751-5500. **Café chair,** from $1,000; **rocking chair,** $10,000; **café table,** $5,500 (as shown); others from $1,500—Michael Hurwitz, see above.

78 MIXED MESSAGES *Pages 78 to 85: Designer:* **Gretchen Mann,** 243 Hamburg Rd., Lyme, CT. 06371.

86 VARIATIONS ON AN ENGLISH THEME *Pages 86 to 93: Designer:* **Emma Burns,** Sibyl Colefax & John Fowler, 110 Fulham Rd., London SW3 6RL; 011-44-171-244-7427. **Armchair,** cognac chenille Cunard by Claremont—Colefax & Fowler (R), Colefax & Fowler, 39 Brook St., London W1Y 2JE; 011-171-493-2231. **Sofa,** Verdure—Percheron, 97-99 Cleveland St., London W1P 5PN; 011-44-171-580-5156. **Doors,** Doe skin—Roger Oates (T), The Long Barn, Eastnor, Ledbury HR8 1EL; 011-44-1531-632-718. **Rug,** Medieval Matting—Crucial Trading (R), 79 Westbourne Park Rd., London, Shropshire W2; 011-44-171-221-9000. **Walls,** Mudstone, paint 4-11m—Sanderson (R), 112-120 Brompton Rd., Knightsbridge, London SW3 1JJ; 011-44-171-584-3344. **Hogarth engravings; lamp; mirror; clock; lamp** on table—Colefax & Fowler antiques department, see above. **Stool**—HRW Antiques (R), 26 Sulivan Rd., London SW6 3DT; 011-44-171-371-7995. **Chair,** Velours Leopard—Boussac Decoration (T), 27 rue du Mail, Paris 75002; 011-331-42-21-83-00. **Velvet cushion**—Colefax & Fowler designed by George Oakes, see above. **Library steps**—HRW antiques, see above. **Hanging lantern**—Colefax & Fowler, see above. **Candlestick lamp**—Vaughan Limited (T), 156-160 Wandsworth Bridge Rd., London SW6 2UH; 011-44-171-731-3133. **Armchair fabric,** fawn Eaton check—Colefax & Fowler, see above. **Black lacquer table**—Vaughan, see above. **Chair fabric,** Toile a Carreau—Turnell & Gigon Ltd. (T), Chelsea Harbor Design Centre, London SW10 0XE; 011-44-171-351-5142. **Curtains,** faded Wheatflowers—Bennison (R), 16 Holbein Place, London SW1; 011-44-171-730-8076. **Cushion,** Colmar—Colefax & Fowler, see above. **Oushak rug**—Robert Stephenson (R), 1 Elystan St., Chelsea Green, London SW5; -11-44-171-584-5724. **Lancaster wing chair**—Colefax & Fowler, see above. **Chair,** French Toile Carreau by Le Lievre—Colefax & F see above. **Cloth on table,** chenille throw—Christoph lut, 116 Fulham Rd., London SW3 6HU; 011-44-17 4021. **Tongue-and-groove paneling paint**—Jane Ch (R), 151 Sloane St., London SW1X 9BX; 011-44-17 9847; Paper and Paints, 4 Park Walk, London SW10 011-44-171-352-8626. **Chandelier**—Roger Milne An Lily Rd., London SW6; 011-44-171-385-0706. **Chan sleeve**—Claremont, see above. **Wall lights** in bathroom Baldwin; **Trefoil vase; Pinolium blinds in bedroom;** cu lilacs chintz; **trimming,** pink and white Fan edging; **board,** Velours de Lin; **chair,** ottoman Topkapi by Le USA; **Lancaster wing chair,** custom; **bed valanc** Hazelmere linen; **lamp by bed; cushion** on chair, Col Colefax & Fowler, see above. **Carpet**—Bosanquet Court Lodge, Sloane Sq., London; 011-44-171-750-6421. **on chair,** red check—Turnell & Gigon Ltd., see above. **work on headboard**—made by Emma Burns, see **Rug**—Robert Stephenson, see above. **Bedcover,** antiq tain—Christophe Gollut, see above. **Walls,** Shantung f Colchester Lister, through Colefax & Fowler. **Amber doorknobs**—Knobs & Knockers, 561 Kings Rd., C London SW6 2EB; 011-44-171-384-2884.

94 SMOOTH OPERATORS *Pages 94 to 99: Design* **Mindel,** Shelton Mindel & Assoc., 216 W. 18 St., Ne 10011; 212-243-3939. *Sunken living room:* **Sisal rug,** Tournai Camel—Corporate Carpet Systems (T), 15 Ave., Ste. 516, New York 10011; 212-691-9251. **Sofa**— by Shelton Mindel & Assoc. **Timberline sofa**—Jack Larsen (T), 233 Spring St., New York 10013; 212-462 **Sofa fabric,** chenille Mousse #32354/2-0—Clarence (T), 211 E. 58 St., New York 10021; 212-752-2890. **Thr low fabric**—Rogers & Goffigan, Ltd. (T), 979 Third Av 1717, New York 10022; 212-888-3242. **Slipcover fab chair,** Old World Linen #645603; **piping on club** Gainsborough velvet nickel #42955-55—Schumacher Madison Ave., New York 10016; 800-332-3384. **Fab club chair,** Linen Natural #6129—Henry Calvin (T Third Ave., 6 fl., New York 10022; 212-935-3713 **mounted lamp,** designed by Shelton Mindel & A #NW327 in polished chrome—Nessen Lighting (M Fifth Ave., 37 fl., New York 10103; 914-698-7799. **Silv fluted mirror,** 60" w., 80" l.—Spiegel Framing and Re (R), 308 Bowery, New York 10016; 212-475-5630. **C fabric,** Ceylon #502-1—China Seas Fabrics (T), 979 Ave., New York 10022; 212-752-5555. **Window treatm** Ann Baderian (M), 35-38 164 St., Flushing, NY 1135 359-0309. *Entry:* **Jacobsen stacking chair,** oak finish (R), 305 E. 63 St., 7 fl., New York 10021; 212-750-0900 **chair**—ICF, see above. *Upper living room:* **Tamarack lov** custom by Shelton Mindel & Assoc.—Jack Lenor Lars above. **Sofa fabric,** Ottoman Taupe #RF1474/16—C pher Hyland Inc. (T), 979 Third Ave., 17 Fl., Nev 10022; 212-688-6121. **Throw pillow fabric,** Gainsborou vet linen #42781-55—Schumacher, see above. *Uppe room:* **Photography** by Sally Gall—Julie Saul Gallery (Broadway, 5 Fl., New York 10012; 212-431-0747. **Headb** Ernest Studios (M), 207 E. 84 St., New York 10028; 21 4900. **Headboard fabric,** Linen Natural #6129— Calvin, see above. **Swing-arm wall lamps**—Hinson L (T), 979 Third Ave., 7 Fl., New York 10021; 212-688

100 THE PRIMOSE PATH *Pages 100 to 105: For m tion:* American Sakurasoh Association, 195 North Ave., port, CT 06880; the American Primrose Society, 970 Spring Crest Dr., Portland, OR 97225. *Primula sources:* Th rose Path, RD 2, Box 110, Scottsdale, PA 15683; catal

106 BAY WATCHERS *Pages 106 to 111: Architect:* W **Turnbull Associates,** Pier 1½, The Embarcadero, San cisco, CA 94111; 415-986-3642. *Project principals:* W Turnbull, Jr. and Eric Haesloop. *Project team:* Charlie Lisa Egger. *Project interior designer:* Eric Haesloop and M Simon, William Turnbull & Associates, see above. *L consultant:* Richard C. Peters, Peters and Myer, 4340 Re Hwy., Ste. 245, San Rafael, CA 94903; 415-492-0439 *tractor:* **Ryan Associates,** Jim Friedman, Jacques Quis Superintendent, Ray Durand; Project Manager, 333 San Francisco, CA 94103; 415-861-3085. **Apartmen** 3,400 sq. ft. *Interior materials:* **Wood walls,** anegre v **wood trim on walls,** cherrywood—Architectural Hard and Veneers, 690 18 St., San Francisco, CA 94107; 41 7557. **Leather wall panels,** Buffalo suede—Edelma through Sloan Miyasato; 415-431-1465. **Ceiling,** custom slats—Ryan Associates, see above. **Windows,** existi minum frames—Viracon Glazing, 800 Park Dr., PO Bo Owatonna, MN 55060; 507-451-9555. **Doors,** custom- erty Valley Doors, 6005 Gravenstein Hwy., Cotati, CA 707-795-8040. **Floors,** western curly maple—Renai Floor Inlays, 1555 Yosemite Ave., Unit 39, San Francis 94124; 415-822-3379. **Cabinets,** anegre and cherry, de by William Turnbull Associates; **Fabricated** by—Ala

for Ryan Associates, see above. **Lighting,** custom—Neid- t Lighting, 1760 Army St., Unit C, San Francisco, CA 4; 415-282-2795. **Hardware pulls**—Tydix, PO Box 242, el, CA 95073; 408-426-5370. *Media room:* Eames chair ottoman, #276 maroon leather, Herman Miller—Limn Co. (R,T), 290 Townsend St., San Francisco, CA 94107; 543-5466. *Living room:* **Sofas; chairs,** Ottawa sectional ng, Edelman Buffalo suede—ICF (T), 550 Pacific Ave., Francisco, CA 94111; 415-433-3231. **Cashmere throw**— Fisher King (R), 3067 Sacramento St., San Francisco, CA 5; 415-922-7276. **Coffee table,** Skate Table Bases by Larry h—Limn and Co., see above. **Glass coffee-table top,** cus- —Paige Glass Co. (M), 1531 Mission St., San Francisco, 415-621-5266. **Standing white sculpture** by Manuel Neri. **tract painting by** O. Louis Guglielmi. *Dining room:* e—Craig & Young; 510-763-7376. **Chairs,** King Costas ilippe Starck—Limn, see above. **Chair fabric,** Clarence se—Kneedler & Fauchère, 101 Henry Adams St., San cisco, CA 94103; 415-861-1011. **Yellow vase**—De Vera 384 Hayes St., San Francisco, CA 94102; 415-861-8480. **rait by** Walter Kuhn. *Bedroom:* **Bed,** anegre and cherry, m—Ryan Associates, see above. **Pillows; linens**— shimaya (R), 693 Fifth Ave., New York, 10022; 212-350- . *Bathroom:* **Sink,** Stainless steel Bolero sink—Kohler 444 Highland Ave., Kohler, WI 53044; 800-4KOHLER. —Verticolor 20 (M), through Ceramic Tile Design, 846 ancisco Blvd., San Rafael, CA 94901; 415-454-0698. **Fit-** s—Dornbrach (M), Santile International Co., 6687 y Carter Blvd., Norcross, GA 30071; 770-416-6224. **Spi- ug**—Vicki Simon Studio, 442 Post St. #302, San Fran- , CA 94102; 415-576-0500.

SIMPLY SWEDISH *Pages 112 to 117. Gustavian reproductions and traditional fabrics.* Country Swedish (R); for show- s, 800-562-1847. Ikea (R); East Coast, 410-931-8940; Coast, 818-912-1119. *Swedish tile stoves:* Lars Bolander 5 Toilsome Lane, East Hampton, NY 11937, 516-329- . *Accessories, folk crafts, clothing:* Hemslojd (MO), PO 152, Lindsborg, KS 67456; for catalog, 800-779-3344.

AND THE SEATING IS EASY *Pages 118 and 119.* **he Beaulieu bench,** $1,600—Chelsea Ex-centrics Design 297 Kansas St., Ste. B, San Francisco, CA 94103; 415- 4368. **2. Paper birch coffee table,** #1225, 26" h., 32"d., —Feir Mill Enterprises (M), Feir Mill, RR 3, Omemee, rio, Canada K0L 2W0; 705-799-5331. **3. Weatherend chair,** $1,800—Weatherend Estate Furniture (M), 6 Gor- Dr., Rockland, ME 04841; 800-456-6483. **4. The Arun- 300 Extending table,** $3,199—BarlowTyrie (M); 451-7467. **5. Lotus counter chair,** John Hutton design, w/o cushion, $270/interior cushion; $180/outdoor cush- **6. Sutherland teak tray table,** Bill Goldsmith design, 75—Sutherland (T); 800-717-TEAK. **7. Multiposition hair,** Normandy collection, design by Thomas Sauvage, 00—Triconfort (M); 800-833-9390. **8. Mawson bench,** 50—Munder Skiles (R), 799 Madison Ave., 3 fl., New 10021, 212-717-0150. **9. Dining chair,** #9001, Reflections ction, bone color, $599—Lloyd Flanders (M); 800-526- **10. Aliséo adjustable dining chair,** $990—Giati gns, Inc. (M), 614 Santa Barbara St., Santa Barbara, CA ; 805-965-6535.

s 120 and 121. **1. Robertson curved bench,** $5,400— mmon & Harris, Inc. (M), PO Box 4885, Richmond, VA 0; 804-358-2385. **2. Le Fleur hall mirror,** #7200-9984, Tropitone (M); 800-937-5747. **3. Recamier chaise,** 50—Brennan-Edwards (M), 196 Prince George St., apolis, MD 21401; 410-267-9437. **4. Sling chaise longue,** side Collection designed by Kipp Stewart, $1,395/base; /cushion—Bradford Stewart Company (M), 200 Utah San Francisco, CA 14013; 800-929-9952, to order: Treil- (R), 418 E. 75 St., New York 10021, 212-535-2288. **5. ng chair with arms,** Sol y Luna Collection,#2680-2100, 9—Brown Jordan (T), PO Box 5688, El Monte, CA 1; 818-443-8971. **6. Bull's Eye table,** steel, $2,400; **7. lo chair,** steel, both by Lyle & Umbach Ltd., $2,100 (add to both items for outdoor protective coating)—Randolph ein (T), 232 E. 59 St., New York 10022, 212-826-9898.

RELISHING SHELLFISH *Pages 122 to 127.* **Bally- e Cookery School,** Shanagarry, Midleton, County Cork, nd; 011-353-21-646-785; fax 011-353-21-646909. **Bally- e House,** Shanagarry, Midleton, County Cork, Ireland, 353-21-652531; telex 75208 BHI.

ABRACADABRA **Framed botanical seaweed,** $395— shimaya (R), 693 Fifth Ave., New York 10022, 212-350- . *Glass items from Mathias collection:* **Pitcher** #1205200053, , **candle holder,** #1205200016, $225, **vase** (farthest back) $200051, $395, **vase** (at right) #1205200050, $295— shimaya, see above. **Solid fabric,** Maricanda H1100/17, **ed fabric** by Designer's Guild, Lucia F55803—Osborne tle (T), 979 Third Ave., New York 10022, 212-751-3333. **vel fabric**—White on white, #6001T/02—Chelsea Edi- s (T), 232 E. 59 St., New York 10022, 212-758-6005.

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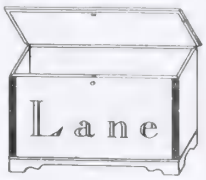

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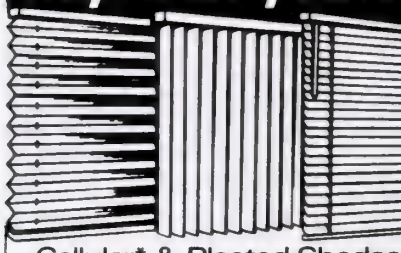

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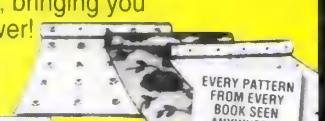

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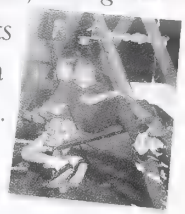
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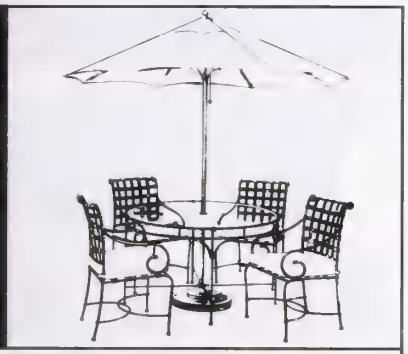
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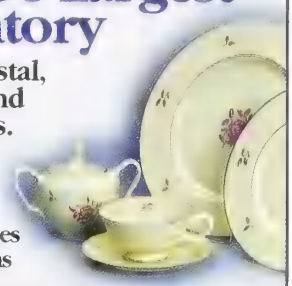
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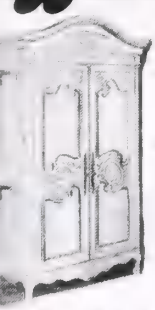
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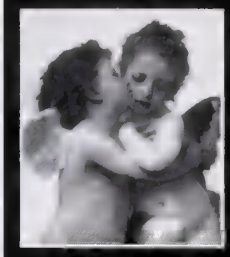

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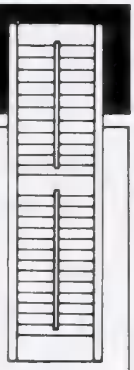

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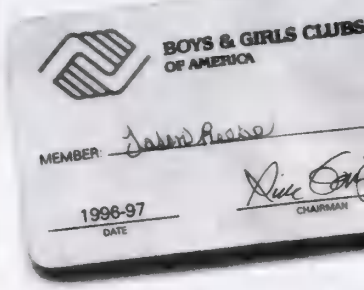

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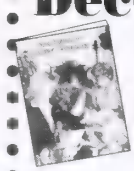

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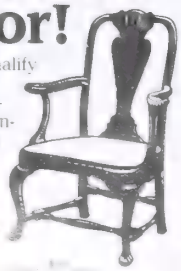

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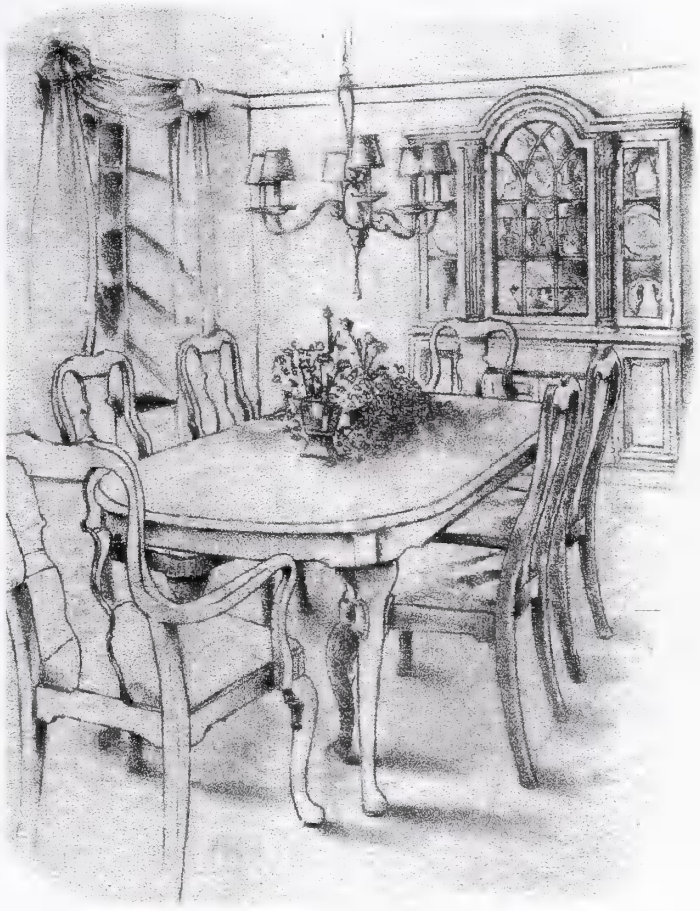

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ABRACADABRA

It doesn't take a lot to update a room—these small efforts produce big effects

By Margaret Kennedy

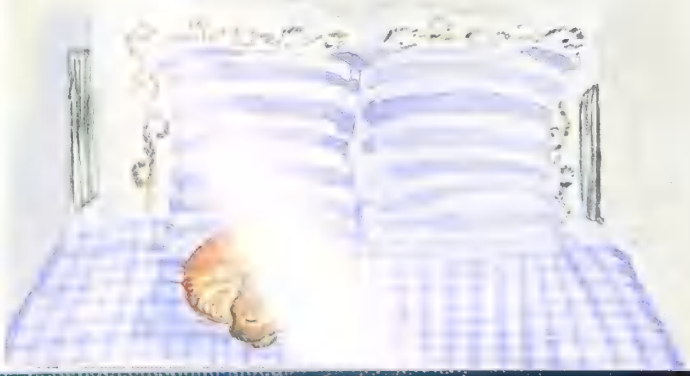
"May I?" asked the designer Vicente Wolf as he surveyed the room. He was at a friend's house for dinner and the grateful yes was barely uttered when he began to rearrange the large living room, which opened onto an equally spacious dining room. The eclectic furniture, apologized the owner, looked like it had all come from the flea market. (A lot of it *had*, but the collection was a well-selected mix of classics, from 1960s Scandinavian to rustic country.)

Wolf moved pieces from one room to the other and made groupings, using the furniture to compose large-scale still lifes. For example, next to a lonely black leather wing chair and skinny seventies floor lamp, he piled art books to act as a table. Behind the chair he placed a huge pale wood tray on an old drafting table, nestled an oak country Chippendale chair beside that, then stacked two big round African baskets on the other side of the wing chair to give the lamp company. He played with darks and lights, mixed up rounds and rectangles, and broke the horizon line of the room with vertical elements. As Albert Hadley puts it, Wolf paid attention to "the ups and downs as you go around a room." When he finished, the ing room had been transformed. "Now it style," pronounced the owner, who claimed Wolf "a genius." If you have "right stuff," **it can simply be a matter o arranging** to nudge it into fashion.

Making a room current, however, ally takes adding something more as as editing for less. Our own formerly bedroom-library was recently painted a w pale gray. I decided to **keep the decoratio the walls minimal,** so the pristine spare would give it a new look. I banished all pict and instead found one plaster bas-relief to hang over the bed. The effect was exactly what I had visioned—calm, clean, and airy.

On the other hand, what looks perenn smart is to **cover an entire wall with a collectio** framed alike, of one subject—pressed ferns, h seaweed. In Paris at the trendy Hôtel Costes, a ter of wildflowers makes a charming backdro the chic crowd overflowing the dining alco

The right **fabric can put snap into room,** and the range available now has never l more enticing—or inspiring. What about illumina your windows with billowing unlined chartreuse ta curtains? Why not upholster an ottoman with a le and lime stripe that looks hand-painted? W sunflower-yellow silk look great on your French chairs? V the still ubiquitous white-on-white look, texture is cru Try adding pattern with gutsy hand-sewn cream crewel on white linen. Remember, it is often the unpredictable gives a room allure.



The best accessories have scale, shape, and person **Try massing objects of one kind together**—white stonew jade green pottery, or old wooden boxes. Add shimmer room with a group of glass compotes, vases, and pitche have a table laden with antique glass between two windo catch the sun. At night a candlestick lamp makes the glitter. A little subtle sparkle never hurts. And if your in nation fails, you could always invite a designer to dinn

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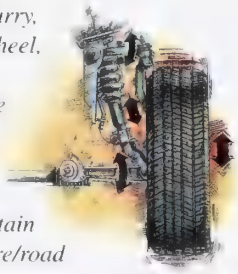

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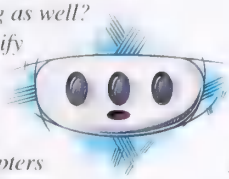

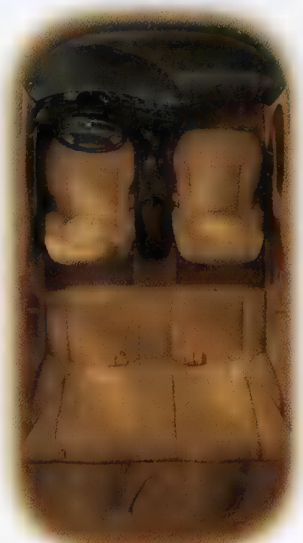

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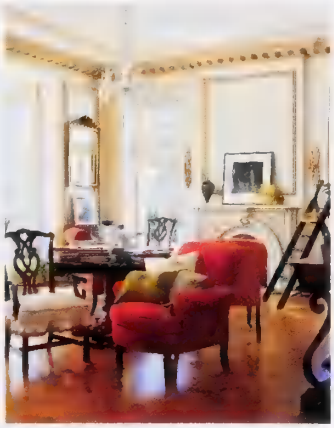

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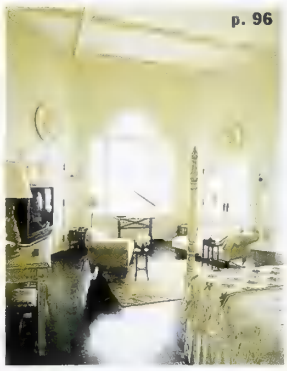
ON THE COVER: Gathered in a lofty New Orleans parlor is new furniture from Councill based on traditional designs from that style-conscious city. Yet there is nothing staid and museumlike about the room because of the vibrant colors and surprising textures of the fabrics and the loose arrangement of the pieces. See page 140. Photograph by Elizabeth Zeschin.

95 BEWITCHED AGAIN
The editor's page

96 ALL IT SHOULD HAVE BEEN
An oceanfront house on the East End of Long Island is restored to a perfection it had never known
By Martin Filler



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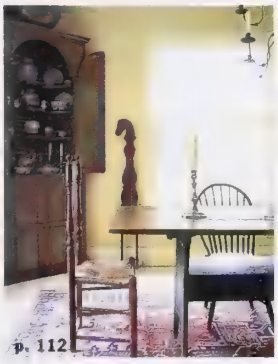

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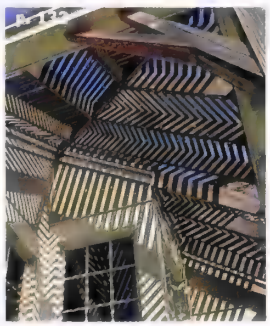

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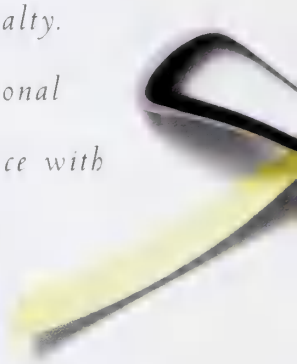

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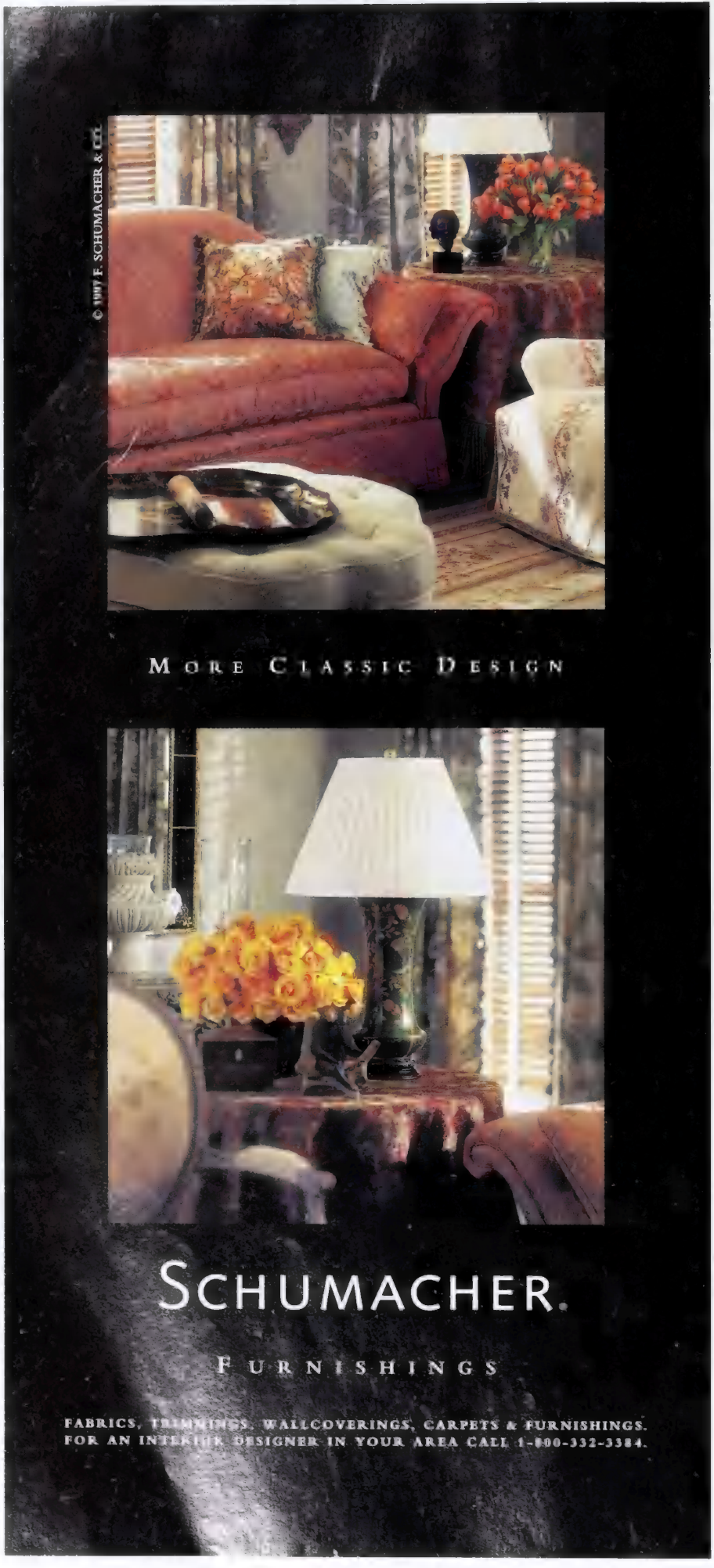

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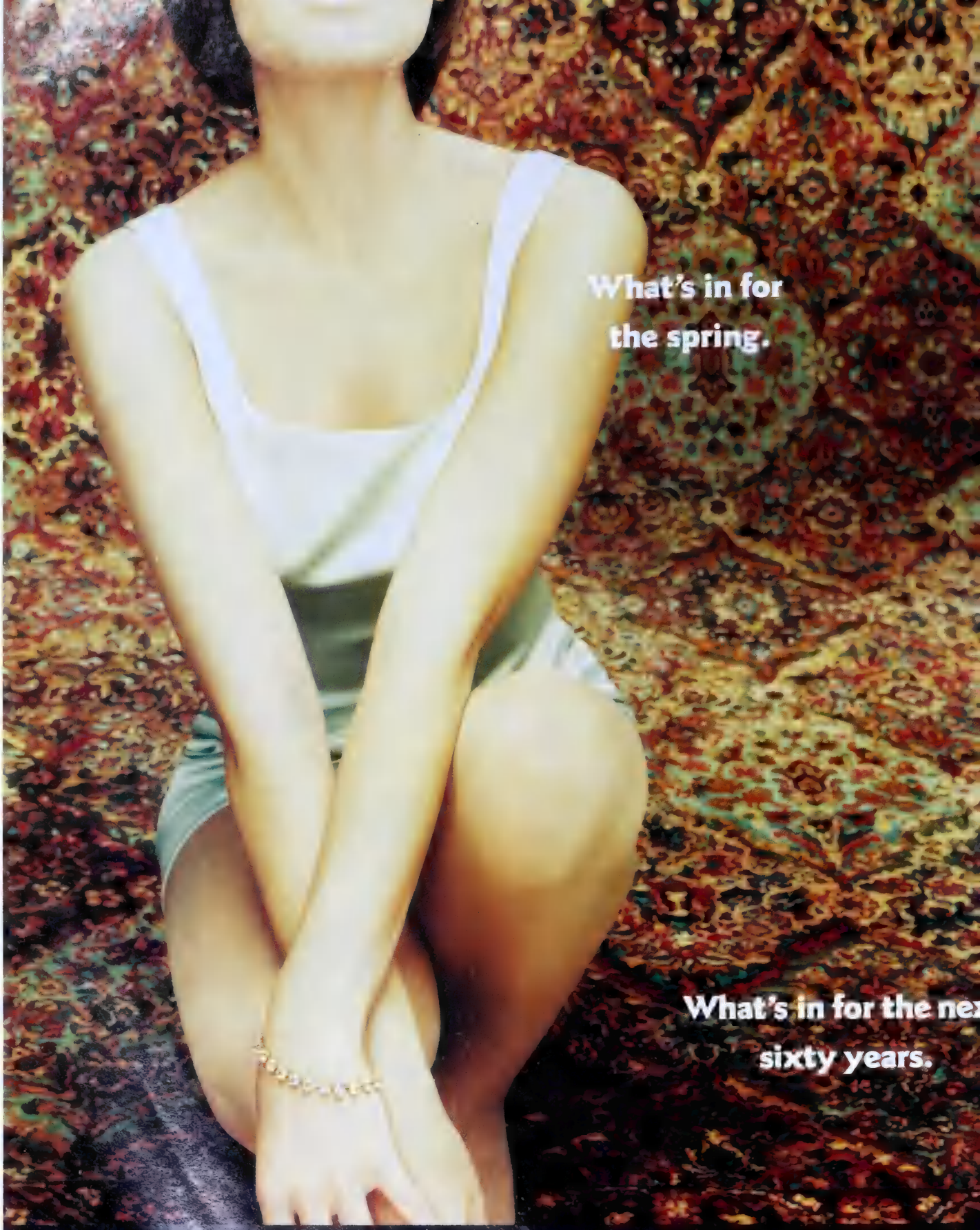

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ISLAND MYSTERIES

By Christina Marsden Gillis

The offshore islands belong to themselves
They stand in their own sea . . . *

"How was the winter?" I always ask Lyford Stanley on at first trip to the island when we arrive in late June. He nds, laconic, guiding the boat, the *Stanley 36*. My husband d I always stand respectfully beside him. We are summer peo- e. I have never been to Gotts Island, Maine, in the fall, win- , or spring. I have never seen the colors of autumn or drifts of ow by the barn door. I hear from a neighbor that the village metery is filled with wildflowers in the spring. But I have ver seen these flowers that grow around my own child's grave.

The house, and the island, live through their own sea- ns, their own histories. My house belonged to the local aine poet and novelist Ruth Moore. It is a house of stories ose characters are all there—in the cemetery down the hill, the faded scrawls of names on the postal slots still remain- g in the post office once run by Ruth's father in the space tween the barn and the kitchen. But it is the house of my mily's stories as well. Our lives, their lives, interconnect. Our efs and our joys are framed by theirs. Stories and people, en and now, create the island as a place. We are each our n Prospero.

With a life measured from first settlement by Daniel Gott in 1798 to depopulation in the 1920s, Ruth Moore's Gotts Island was a "perfect microcosm of the world/A mile wide and three miles round." Hers was the island of the disappeared. An avid amateur archaeologist who saw a history stretching back well beyond two hundred years of white settlement, she envisioned the farming and fishing village returned to a "wilderness wilder than it started out to be," a future ineluctably connected to a past. Ruth Moore's narrative leaves no space for summer people like us. To live in her house is to struggle to create our own history against one that seems always larger, more authentic. But it is also to receive as gifts the fragments of the past the house has preserved. We use the fragments to tell our story.

Less than two hundred years was their time here
theirs and their sons
Who now are names in stone

The house sits at the highest point on the hill. Part way down, where the ground levels out before falling sharply away to the pool and bay beyond, is the cemetery: the center of the village that was. The cemetery fence, sparkling white on a >

*Quotations from Ruth Moore, "The Offshore Islands" (*The Tired Apple Tree*), and "The Ghost of Phebe Bunker" (*Time's Web*).

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clear day with its fifty new teak finials on fifty new posts, is my marker. I measure the density of the Maine fog by whether, or how well, I can see the cemetery fence from my kitchen window. Anyone looking the other way, from the cemetery up the hill, sees the house "from the graveyard gate . . . standing/plain as could be."

That's the way we saw it in a photograph destined for the back cover of a new edition of Ruth Moore's collected letters. On the day before we were to go to the mainland to pick up the stone we had chosen for our son's grave, we were stunned to see that his gravesite, in the southwest quadrant of the cemetery space, would lie on a direct visual axis with the house. It was as if an invisible line linked the two.

The Moores, like all the original villagers, left Gotts Island. Ruth's parents, Viney and Philip, would return to be buried; Ruth herself never would. In winter the island was deserted. Houses and barns, the schoolhouse, the Methodist church collapsed with time. The summer people moved into the few remaining village houses; gradually repaired the roofs, walls, and windows; stopped the leaks; beat back the juniper and fir. We brought our own books, our own lives. Our children would return with us each summer with another year's growth. Two small blond boys in bib overalls staring into the late afternoon sun from the front deck of the house turn into two shirtless adolescents working with lawnmower and rake.

The years pass but in the peculiar way of summer houses, little is thrown out. We continue to heat our dishwater in a copper tank on the wood stove and read by kerosene or gas lamps. We save the old objects and the past they represent. A six-bedroom house that encompasses a barn, a store, and a post office is full of objects from the lives that have preceded us.

A jumble of Ruth Moore's papers—undergraduate essays, a photograph album, a few letters—had been in the attic for years, certainly since long before we bought the house. They remained undisturbed in that place of broken objects: a single skate, a rod or rocker from some ancient chair, shards of glass, fragments of magazines and books. The Moore girls slept there as children when their mother took in summer boarders. Grown-ups hardly ever visit the attic. The stairway is awkward, the roof sharply pitched. Around age thirteen, our older son, Chris, loved this space. He arranged the copies of *Life* and *American Mercury* into some kind of order. He brought down to the living room parts of magazines and books with stained covers and pages

The store is also a place of fragments. It is an archive of accumulated paint cans, disassembled Aladdin lamps whose assorted parts we will never reconfigure, chipped and cracked crockery we will never repair. The old wooden counter is paint-stained and gouged, the whitewashed shelves more gray than white. It's hard to move the little sliding window on the post office cubicle. We can still read the labels on the shelves and in the small red drawer that pulls out from under the counter I can still feel the smooth edges of the rounded coin slots like change containers where Philip scooped up the pennies and nickels.

I have been told that Philip and his son wanted to leave the island but Viney and their daughters didn't want to go. I wonder about that move, that walk down the hill toward the waiting boat. It couldn't have been like modern moving. One wouldn't move from a house and leave behind—as Ruth did—one's high school diploma and freshman composition assignments. Perhaps they didn't see themselves as moving at all. They could and would come back. Ruth's letters to Viney, written in the 1940s, speak a lot about return. When I heard at the memorial service for Ruth Moore that had taken place in the Southwest Harbor library on the mainland, I realized that in twenty-seven years of coming to Gotts Island I had seen Ruth Moore only once. And that was at a distance.

Benjamin R. Gillis
Born Princeton, NJ 1965
Died Masai Mara, Kenya 1991

My younger son, Benjamin, was killed at age twenty-six over the Masai Mara Game Reserve in Kenya when a large vulturelike bird collided with the small plane he was flying. He died officially on December 26, 1991, but in California where we heard the news, it was still Christmas Day. Ben's body was cremated by Hindus in Nairobi. His friend Michel had at age twenty-four overseen the arrangements in Nairobi and had—I would later learn—lit the funeral pyre. Steve brought the ashes home in a small cedar box which he handed to John, Chris, and me in the bar of a hotel at the Philadelphia airport. Soon after, a Gotts Island neighbor who cares for the island cemetery wrote to invite us to bury Ben's ashes there.

We wanted Maine granite for Ben's stone. We envisioned stone rose-pink like the rocks by the island's inner pond when the tide is out late in the afternoon. But when we arrived in Ellsworth on a gray day in June 1992 to purchase the stone, Mrs. Dunn explained to us that they were no longer quarrying that granite locally; we would have to use Vermont stone.

Mrs. Dunn and her daughter had been well recommended to us. They provided and engraved the stones for E. B. White, for Paul DeMan, and for Jimmy Kenway, my Gotts Island neighbor killed at thirty-five in a skiing accident at Killington, Vermont. We chose a stone that is only vaguely rose. But I was satisfied that it is not gray or white. It was to be ready in two weeks, we were told.

In the brilliant sunlight of a July afternoon, Chris,

The possibilities are endless

LIZ AT HOME

LIZ CLAIBORNE

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FOR ADDITIONAL INFORMA

Kathy insists that we collect as many chairs as we can from the neighbor and import eighty more to the island so all the wedding guests can sit dow

John, and I brought Ben's stone to Gotts Island. We had chosen well. The stone glowed with a soft light of its own as we performed our strange and unfamiliar task. From the car parked on the ferry dock at Bass Harbor, we carried the stone down the ramp to the boat and past the vacationers waiting to board the island cruise excursion at the town dock. No one commented at the sight of three people carrying a grave stone to a bright green outboard motorboat. It was another piece of baggage going out to the island; we made space for it among Chris's luggage and the inevitable groceries just purchased at Shop 'N Save in Ellsworth. All days off the island have to be used well, all the necessary errands accomplished. Even ritualized tasks are, after all, tasks.

I still can see Chris and John straining to lift the stone out of the boat and onto the float at Gotts Island, then over the catwalk, over the granite, to the shore. The two men are silent. Knowing that our wooden wheelbarrow will make for a very tough uphill climb with a load such as ours, a neighbor has appeared with a small trailer. She hauls the stone to the house, and we place it on the front deck. It doesn't even seem odd to have a gravestone sitting on the deck in the bright late afternoon sun. There is still time before the stone will be moved, now in the wheelbarrow, down the hill again to the cemetery. There is still time for the father and brother to mark out and dig the small grave that will be Ben's place.

The day chosen for the simple burial service dawns leaden gray after a night of heavy rain. In a photograph, I see the three of us coming down the hill. John in his blue Gore-Tex parka, the little box under his arm, is resolute. The neighbors wait for us by the now-gateless cemetery opening, their yellow slickers, bright red boots, a jumble of color against the gray morning. They have come to speak of the island and shared memories of the beautiful boy they have all known summer after golden summer. Until we arrive with our small burden, they do not enter what is on any other day a familiar place. The stone, still damp in the cut grass, is deep rosy pink.

Then the miraculous: the sky begins to clear, the air to dry. From the margins of the stone, in uneven pattern, the color fades to a fainter hue, taking on the new warmth of the day. By noon, when we all eat pot-luck lunch together at the house, the sun is dazzling.

Accordion and organ on this hill?
Fiddle notes where the granite foundation sinks in the turf . . .

I live in a writer's house. I live with her objects, her walls and foundations, even her language. But it is my son whose grave I can almost see from the kitchen window; it is my remaining [illegible] whose marriage we celebrate in this house, even, it must be said, in view of his brother's grave. July 15, 1995, the day that Chris marries Kathy, is a magical d

The island makes that possible. If our grief over t loss of the one is accommodated within our joy over t marriage of the other, it is the power of the island, the tra forming power that comes of its beauty and its history—a thirty years of our family's history—that allows such accommodation.

Chris and Kathy, who love this place too, worked h to create the wonder. In September 1994, they sent ou photo postcard that caught the two of them, dressed a 1920s, in a waltzing motion on the rocks where the pool me the sea. The photo, slightly murky, seems to have spent ye pasted to a page of an old album. It looks like a gray Ma day. The couple waltz anyway. The message on the postc announces the wedding date. The recipients of the card not yet know that the tide chart has been integral to this da that it has been chosen because high water is in the middle the day. No boats can dock at low water. The future guests enchanted. Ultimately 110 people—more than twice the su mer population—will plan their vacations in order to be Gotts Island on July 15.

As wedding plans progress, John and I are overwhelm at the generosity of this family we are just coming to know, th good-humored willingness to help plan their daughter's w ding in our place; and such a difficult place at that. We le in December that the caterers cannot prepare dinner for people on an island with no hot water or electricity. Kath parents rent a house (it turns out to be magnificent) in Sou west Harbor, and dinner will be served there. My nephe who run a summer cruise business, are signed on to transp the guests to the island and back. It will take three trips.

But the real design is in the chairs. It's Kathy who ins that we collect as many chairs as we can from the neighb and import eighty more to the island so all the guests can down. Occasions at Gotts Island have always been standi up affairs; we stood in the cemetery to remember Ben's life the island as we buried his ashes. But now we will sit. great-nephew, age fourteen, is enlisted to gather up the cha So they come: the summer house tubular aluminum cha with torn tapes, the one-arm loose or spoke-missing farmho oak chairs from our own attic, the benches from the Kenwa picnic table—a motley assemblage from garden, attic a shed, contrasting with the orderly rented imports. Chris wa the chairs set up on the north side of the house, and we before any of us have arrived on the island a neighbor mowed that field, cutting out every trace of elder root juniper. It's as smooth as hummocky smooth can be at Go Island. Three days before the wedding, John and I pace the space, consider the angle of the sun, and mark where chairs will be. With unusual precision, John uses string

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to mark out "aisles" to guide the yo
chair movers.

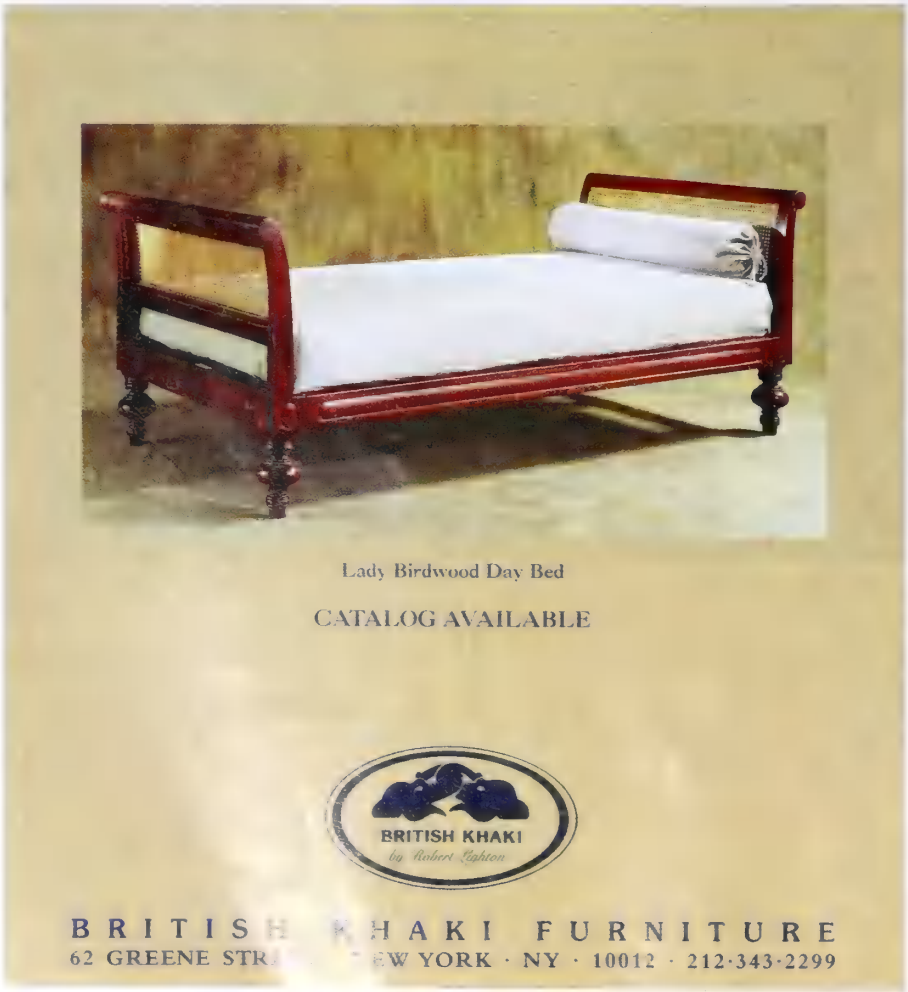
No matter that we will have h
but heavy showers the morning of
wedding, that every seat will acqui
small puddle, that every towel and cl
in the house will be pressed into ser
to dry those puddles, that all the ch
will be moved to the south side and
protection of the tent—and that
orderly rows will be considerably
orderly. No matter. We will sit.

Dressed in green trees and cleannes

It took all the white ironst
pitchers that had been in the ho
since the days of Viney Moore's bo
ers to hold the flowers, bevies of flow
from Gotts Island gardens. We used
jars inside the leaky pitchers, hid ti
worn edges with floral cascades. Cra
and chips went unnoticed. Flow
adorned the stakes that John caref
planted to mark the path from the d
up past the cemetery, and on to the
of the hill. No wedding guest would
this path. All would make the cli
holding straw-brimmed wedding h
scurrying to avoid the showers.
would participate in what one gu
called the Gotts Island baptism. An
passing the cemetery fence, all w
see, by one grave in the southwest qu
rant, a pitcher fairly bursting with l
delphinium, purple blue like the
itself on a brilliantly clear Maine

I look now at a photograph
the empty chairs beneath the yel
tent, disheveled reminders of the be
enacted here. They stand, each a p
of the history of the Gotts Island ho
from which it has come, collectively,
silent remains of a transformation
act of love. Offshore islands do
stand entirely in their own sea.
make them ours. ■

Christina Marsden Gillis, who taught English at Bryn Mawr, is the author of The Paradox of Privacy *(University of Florida Press, 1984). She is now associate director of the Townsend Cen for the Humanities at the University of California, Berkeley.*



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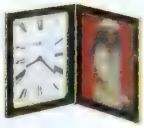

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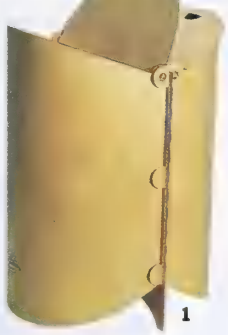
EDITOR: ELIZABETH MAYHEW



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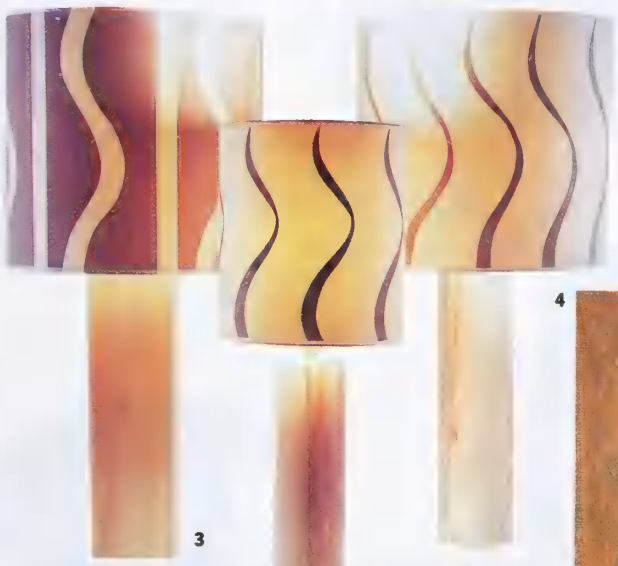

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IT LEFT THE MILITARY TO CONQUER THE WORLD.

November 11, 1940:
Code-named "Quad," two prototype vehicles are delivered to Camp Holabird in Maryland for testing. U.S. Army officials promptly order 1,500 more.

October 30, 1996:
Petersen's 4-Wheel & Off-Road hails all-new 1997 Jeep Wrangler as 4x4 of the Year. (Fifth time the title is bestowed on a Jeep vehicle—more than any other brand.)

February 12, 1996:
Bowing to Jeep loyalists, Chrysler engineers come full circle and return round headlights to the all-new Jeep Wrangler.

It's no coincidence that today's Jeep Wrangler bears an unmistakable likeness to the original Willys MB. In fact, we at Chrysler Corporation wouldn't have it any other way. Over the years we've continually honed, finessed, and re the Jeep Wrangler in more ways than w count. But we did it without compromisi indomitable Jeep character. Because as the

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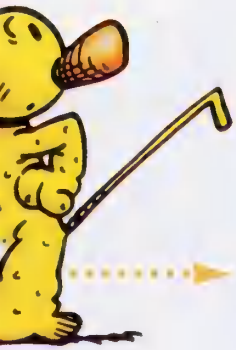
Syndicate, Inc. "The



ril 23, 1944:
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name prompt a
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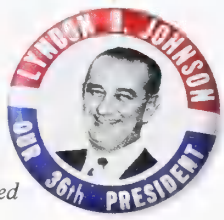
unlikely view
was coined after
peye comic strip
ter, "Eugene the
hers believe it was
t for "GP," or
purpose. Either
he name stuck.

June 16, 1945:
Willys MB changes into civilian garb with the introduction of the Willys Universal. Modifications include removing the gun holster from the windshield.

August 29, 1953:
California's Rubicon Trail plays host to the first-ever Jeep Jamboree. Later that evening six Jeep owners perform an impromptu cancan number around the campfire.



January 20, 1965:
Every float in the Presidential Inaugural Parade in Washington, D.C., is pulled by a Jeep CJ5. Overseas, Jeep vehicles are marketed in more than 100 countries.

pril 30, 1995:
1997 Jeep Wrangler
jected to rigorous
r contingencies that
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sert driving in
Arabia to Alaskan
erature extremes.

August 5, 1987:
Chrysler Corporation acquires the Jeep brand. The legend continues.

March 12, 1986:
First Jeep Wrangler rolls off the assembly line. The automotive press cheers, adding, "It's hard not to gush."

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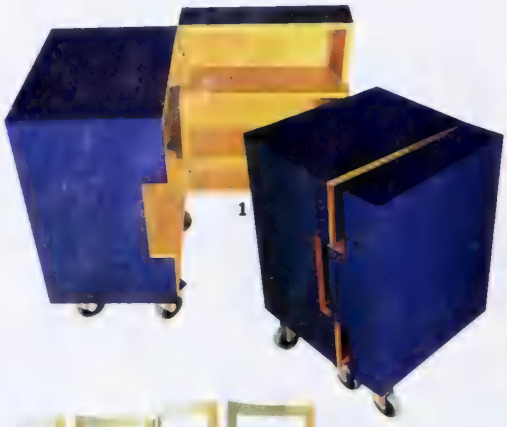
of Chrysler Corporation. Eugene the Jeep ©1997 King Features

Only in its second year, London's 100% Design show has become a stage for cutting-edge work. Colorful, modular, and collapsible furnishings reigned at the most recent exhibition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3. *The panels of Alison White screen let light filter through. 44-171-609-61*

4. *Simian's sid chair is a light-hearted takeoff 50s design. Cal 44-171-701-70*

5. *Alex Macdonald reduces a beech tilt-top table to basic geometry. Call 44-171-729-70*

6. *Headboards angle to become backrests for reading in bed. From Stafford: 44-171-378-05*

7. *Sawhorse dining table. F Simon Pengelly 44-181-947-86*

8. *Assemble four birch piece to make a chair or table. From Detail: 44-171-488-16*

9. *Table fits together like a jigsaw puzzle. From KDA: 44-181-806-25*

10. *Simon Turner's freestanding kitchen include a sink, work surface, a storage. Call 44-171-739-05*

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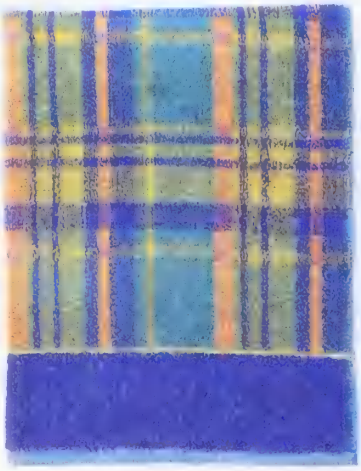

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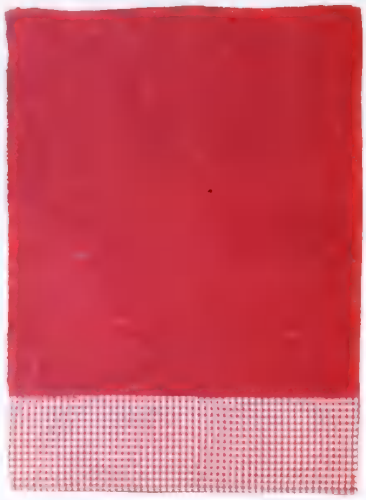

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1. *Ellen Tracy yellow and white circus stripes, $17. At Bloomingda 800-555-SHOP.*
2. *Damask pattern, $45. From Nancy Koltes/Scandia Down: 800-280-5502*
3. *Downy whi terry bath sheet with lim stripes, $19. From Chambe 800-334-9790*
4. *Martex's M Gras madras, $10. Call 800-533-8229*
5. *Oversize towel for beach or bath, $40. At Calvin Klein Home: 800-294-7978*
6. *Rope trim and natural linen border, $ for bath sheet. At Ad Hoc: 212-925-2652*
7. *Silk pansie peep through organdy borde terry from Angel Zimick, $58. At Takashimaya: 212-350-0100*
8. *Italian jacq bath sheet, $6 At ABC Carpe & Home: 212-473-3000*
9. *Wrap yours in red terry with gingham trim, $69 for bath sheet. At Dormire: 888-DORMIRE.*

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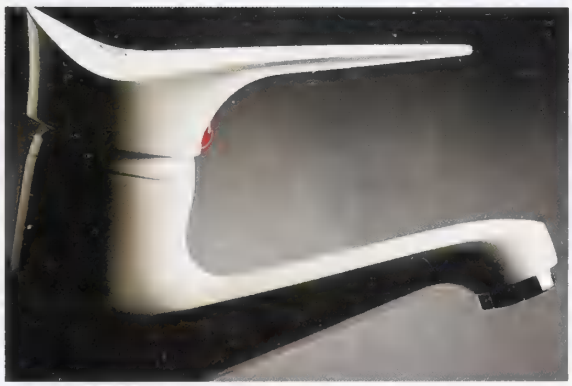

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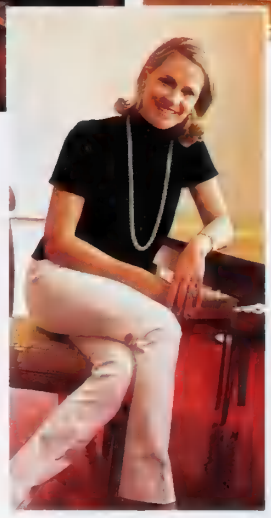

TWIST AND SHOUT

Style inversions and confrontations make Alison Spear a master of mixed messages

By Christine Pittel

The staid Park Avenue apartment house where Alison Spear lives presents a discreet facade to the outside world—except for the sixth floor. There a dramatic swoop of scarlet and lemon silk at the windows announces a new attitude.

People have come to expect the unexpected from Spear, a Cornell-trained architect whose exuberant spirit translates into a fresh decorating style. She comes to the door with five-month-old Carolina perched casually on one hip and leads the way through the foyer (past a Peruvian carved wood altar table and a Prada shopping bag filled with dozens of lime-green candles from last night's dinner party) to the living room with its lipstick-red floors. "Since I needed calm walls for my husband's Latin American art collection, I thought, 'Let's use color in a different way and put it on the parquet,'" she says.

Spear first stirred up the Manhattan cocktail with photogenic apartments for writer Jay McInerney and others, where she sparked low budgets into high-voltage interiors. "My strategy was to shop for the biggest and boldest thing I could find," she says. Unable to afford expensive materials, she rethought conventions, a habit that persists today. In a sushi restaurant, she's running acoustic tile backside-up as a wall treatment (because the backside just happens to look like *soba* noodles). For a Long Island house, she's contemplating using shingles—indoors. "I like to flip things around," she says with an angelic grin.

Spear spikes her interiors with startling juxtapositions. In her own dining room, she tweaks Park Avenue proprieties by hanging a flamboyant confection of crimson and cobalt Venetian glass rather than the usual well-mannered chandelier, and then plays it off against a stark steel curtain rod. In an 18th-century country house, a delirious carpet of swirling lines leaps off the floor in a room lined with wainscoting: gravitas balances frivolity. "It doesn't matter whether something is old or new," Spear explains, "as long as it's well designed." ■

The mixmaster (center) threw a few curves into her Park Avenue living room (top left) with a baroque mantel, French 1940s brass chairs, and an ottoman upholstered in Masai Deco cut velvet from Clarence House. (Top right) Spear's graphic rug and armchair fit fine with 1950s furnishings.

Modus Operandi

- Draw a floor plan of eac room. Add the furniture yo need and arrange it in th most logical, symmetric solution. Then start pullin everything apart to crea some excitement.
- Play with scale. I love h rooms with only one or tw pieces of furniture in ther Try a large painting in a sma room.
- Take an antique and mak it look modern—put a re lining on the back of an o curtain. Or try a vintage fa ric on a new chair.
- If you paint the base mol ing, the walls, and the crow molding in a room all th same color, the ceiling wi look higher.
- Think about using a roo not exactly in the way it w intended. Could a foyer be a brary? Could a bathroom hav a comfortable chair? Could bedroom be a dining spot?
- I like big moves better tha little moves—big blocks color rather than tchotchke a room lined with book rather than one bookshel
- Paint color is the bolde gesture you can make and th cheapest to alter if you g bored. I like to change m rooms the way I change m clothes. I don't think an thing is ever perfected.

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BANANA REPUBLIC EXPANDS

Banana Republic has joined the growing group of fashion retailers w are designing for the home as well. Already ten of the company's sto including the one in San Francisco (left), carry the new home accesso line, with that number almost doubling by year's end. Cable-knit swea transmogrify into cable-knit blankets and pillow covers, the beloved b on-blue men's shirt inspires soft blue bedding, white button-downs reborn as crisp table linens complete with napkin rings modeled on c links. Call your local store for more information. *Deborah Michel*

A PC WITH STYLE

After years of research, Apple Computer has come up with the ultimate home computer. Designed to celebrate the firm's recent birthday, the Twentieth Anniversary Macintosh (left) offers a high-end PowerPC processor, a 3-D graphics accelerator, vertically mounted CD-ROM drive, TV and FM stereo tuners, a high-speed modem, and a Bose sound system that rivals all but the best home audio systems. Squeezed into a slim curved panel with a bronzelike skin and leather-trimmed keyboard, the new Mac will influence the shape and materials of home computers for years to come. As a commemorative item, this PC will be made in a limited edition of 12,000 (price: $9,000). For information or to order, check Apple's Web site (www.TwentiethCentury.Apple.com). *Paul Kunkel*

UP AND COMIN

Two new faces at 1997 Internatio Contemporary Furnit Fair (May 17–20 at N York's Jacob Javits C ter) are Marissa Bro and Havely Gra (left). Formerly w Dakota Jackson, the signers have launc their own firm to periment with new m rials and to tweak cepted furniture for "Our goal is to broa the scope of furniture as we know it," Graves. Case in point: their sassy Tilt-Up tab with sculptural bases in wood or color-satura acrylic; from $280. Brown Graves, 50 White New York 10013; 212-965-0284. *Frouwkje Gi*

LEARN FROM THE PROS

Springtime is decorator showhouse time. Here are idea-inspiring events from coast to coast. *Olga Naiman*

April 19–May 23	**The Junior League of Boston Decorator Show House**	Boston, MA Call 617-536-9640
April 26–May 18	**Lake Forest Chapter of the Infant Welfare Society of Chicago 1997 Showcase House**	Lake Forest, IL Call 847-295-7060
April 26–May 18	**1997 Decorators' Show House** sponsored by the Women's Board of the Columbus Museum of Art	Columbus, OH Call 614-481-0906
April 27–May 18	**First Annual Symphony Showhouse of St. Louis** sponsored by the St. Louis Symphony Volunteer Association	St. Louis, MO Call 314-286-4182
April 29–May 20	**25th Anniversary Kips Bay Boys & Girls Club Decorator Show House**	New York, NY Call 718-893-8600
May 3–June 1	**20th Anniversary San Francisco Decorator Showcase** to benefit University High School Financial Aid	San Francisco, CA Call 415-749-6864
May 10–June 8	**CRI Designer Show House 1997** benefiting the Cancer Research Institute	New York, NY Call 212-734-4850
May 17–June 8	**Detroit Symphony Orchestra Hall Volunteer Council 1997 Designers Showhouse**	Detroit, MI Call 810-626-3215

GOOD GUIDES

Two primers architecture h been updated. *The Elements of Style: A Practical cyclopedia of Interior Architectural Details from 1485 to the Present*, edited by Stephen Calloway and Elizabeth Cromley (Simon & Schuster, $70), traces building design from the Tudor period to "Beyond Modern." *American Shelter* by Lester Walker identifies housing types with examples as varied as a birch-bark wigwam of 1600 and Frank Gehry's present-day deconstructivist house in Santa Monica (The Overlook Press, $24.95). *Jane Ellis*

IN THE AIR

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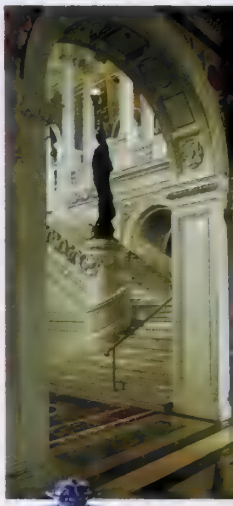
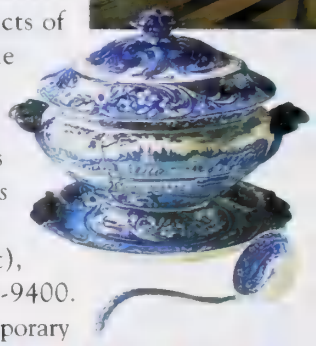


Montreal, May 16–September 2 A reminder that modern design isn't always spare and unadorned, "Designed for Delight," a survey of 20th-century work at the Montreal Museum of Decorative Arts, focuses on 200 objects that are ornamental, colorful, and deeply personal. Included are Josef Hoffmann's fanciful brass centerpiece (left) and Frank Gehry's witty cardboard chaise longue (near left). Call 514-259-2575. **Washington, D.C., May 1** After a 12-year renovation, the 1897 Thomas Jefferson Building of the Library of Congress reopens. Finally, the Italian marble floors and the elaborate marble mosaic ceilings in the library's Great Hall (right) are cleaned and restored. Call 202-707-8000.



New York, May 18–September 2 "Objects of Desire: The Modern Still Life," at the Museum of Modern Art, examines the way this genre has evolved over the past 100 years. Work ranges from Pablo Picasso's traditional *Still Life with Pitcher and Apples* of 1919 (far left) to Allan McCollum's *Perfect Vehicles*, created in 1988–89 (left), an installation of 8-foot Chinese jars. Call 212-708-9400.

Winterthur, DE, May 24 Rococo, classical, and contemporary tureens from the Campbell Soup Company collection go on display at Winterthur. Among the 125 vessels is a 19th-century British tureen (above right) showing a dam and waterworks. Call 800-448-3883. **Boston, May 17–August 24** Ikats are intricately patterned, hand-dyed silk cloths that were made in central Asia during the 19th century, and more than forty examples are at the Museum of Fine Arts. Robes like this (left) once served as a woman's dowry. Call 617-267-9300. **Williamsburg, VA, May 18–October 26** In "Flying Free," at Colonial Williamsburg's Abby Aldrich Rockefeller Folk Art Center, many of the pieces have animal motifs, such as William Lawrence Hawkins's painting of *Two Stags* (right) from 1988, and Miles Carpenter's *Leaping Frog* (far right), done in 1975. Call 757-220-7286.

SHOWS

New York, May 3–24 Polish artist Anna Skibska welds thin strips of glass to form delicate objects. *Two Sunbeams* (left) is installed in her solo show at the Miller Gallery. Call 212-226-0702. **Carmel, CA, May 8–11** At the Carmel Garden Show, sponsored by House Beautiful, you'll learn why organic gardening makes sense and how to implement the Chinese principles of *feng shui* in your backyard. Call 408-625-1954. **Los Angeles, May 9–11** Art Deco lamps and Frank Lloyd Wright tables are part of the mix at the Los Angeles Modernism Show. Call 310-455-2886 [illegible]go, May 9–12 The major figures in 20th-century art—Andy Warh[illegible]eff Koons, for example—are represented in Art 1997 Chicag[illegible] Hockney's *Gladioli with Two Oranges* (right) is at Annely Juda Fine [illegible]ondon. Call 312-587-3300. *Beth Sherman*

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A NEW LEAF

What do chocolate chip cookies have to do with a littleleaf linden tree?

By Margaret Kennedy

My husband, Eugene, and I nudged each other every time we caught a glimpse of our neighborhood in Woody Allen's latest film *Everyone Says I Love You*. Suddenly the screen was a luminous froth of delicate pink blossoms. "Yes!" I whispered excitedly, "*our* trees!" There they were—the Yoshino cherry trees in Central Park under which I walk every day with our dog Max. The crooked allée of gnarly black trunks transports us to the country. One morning last May, as Max and I ambled through a shower of petals, we passed Woody Allen and his crew checking out our trees. Of course he put them in his film; Woody knows magic when he sees it!

Trees contribute so much to the livability of a big city like New York. Arriving home to our leafy street on a hot day, I immediately feel cooler than in the barren concrete grid surrounding my office. While trees are intrinsically beautiful, they also produce oxygen and remove air pollutants. How could we not be grateful for such treasures?

The old London plane tree outside our apartment building was neglected and needed a friend, and I needed a garden, so I adopted it. I planted its iron-fenced well with hostas, adding a crowd of impatiens each spring (having learned that anything less mundane is immediately whisked away by the plant bandits). Sadly, after a series of street repairs, the tree died last year and was cut down. I realized it was up to me to replace it, but a neighbor provided the know-how. "I took a tree course," she offered, "and recommend a littleleaf linden." Although our street was once lined with plane trees, the current wisdom is to mix species to prevent disease from wiping out every tree in an area all at once. On her advice, I telephoned the New York Parks Department's One Stop Tree Shop and learned that the old stump could be removed and replaced with a new tree for $450.

I decided to have fun with my fund-raising. I got out my watercolors and painted a mini-forest of trees on small tags. Then I composed a letter to my neighbors asking for contributions, offering a reward of a dozen fudge brownies or chocolate chip cookies for a $50 donation. I packed the letter (along with cellophane-wrapped samples of freshly baked cookies) in brown paper lunch bags. Finishing up with a green ribbon handle and a tree tag, I requisitioned Eugene to hang one bag on each doorknob of the 25 apartments in our building.

The response was immediate and enthusiastic. My first note read: "Your plea for the tree convinced me that I should contribute a dollar, perhaps [illegible] and then I ate a cookie."

Out fell a check for $50. I quickly reached my goal and the proceeds to the Tree Shop.

Max was pulling me home from the park one morning October when I noticed a flat-bed truck on the corner pa with small trees. Next I saw the backhoe lifting the cr stump—*our* tree had arrived! I raced upstairs to get my ca and started snapping. Caught up in my excitement, a s crowd gathered—neighbors, dogs, and even one passerb last night's tuxedo. "We don't normally get this much entl asm," one of the planters admitted as he basked in the part mosphere. In half an hour our new tree was tucked into p

It turns out that the leaves of a littleleaf linden are so little—about 3½ inches, almost round. And in the fall were a clear yellow. Fortunately, I saw them on arrival bec the next day every single leaf fell off (most likely it was tr plant shock, but it *is* guaranteed for a year). I've watered mulched and picked up the odd candy wrapper. Now I c wait for the first leaves and the clusters of tiny flowers will scent the summer air.

The Parks Department is planting about 17,000 tre New York City this year, each one a welcome inhabitant none so important to me as the one outside my front d And Woody, in about ten well-nurtured years, our little will be ready for its close-up. ■

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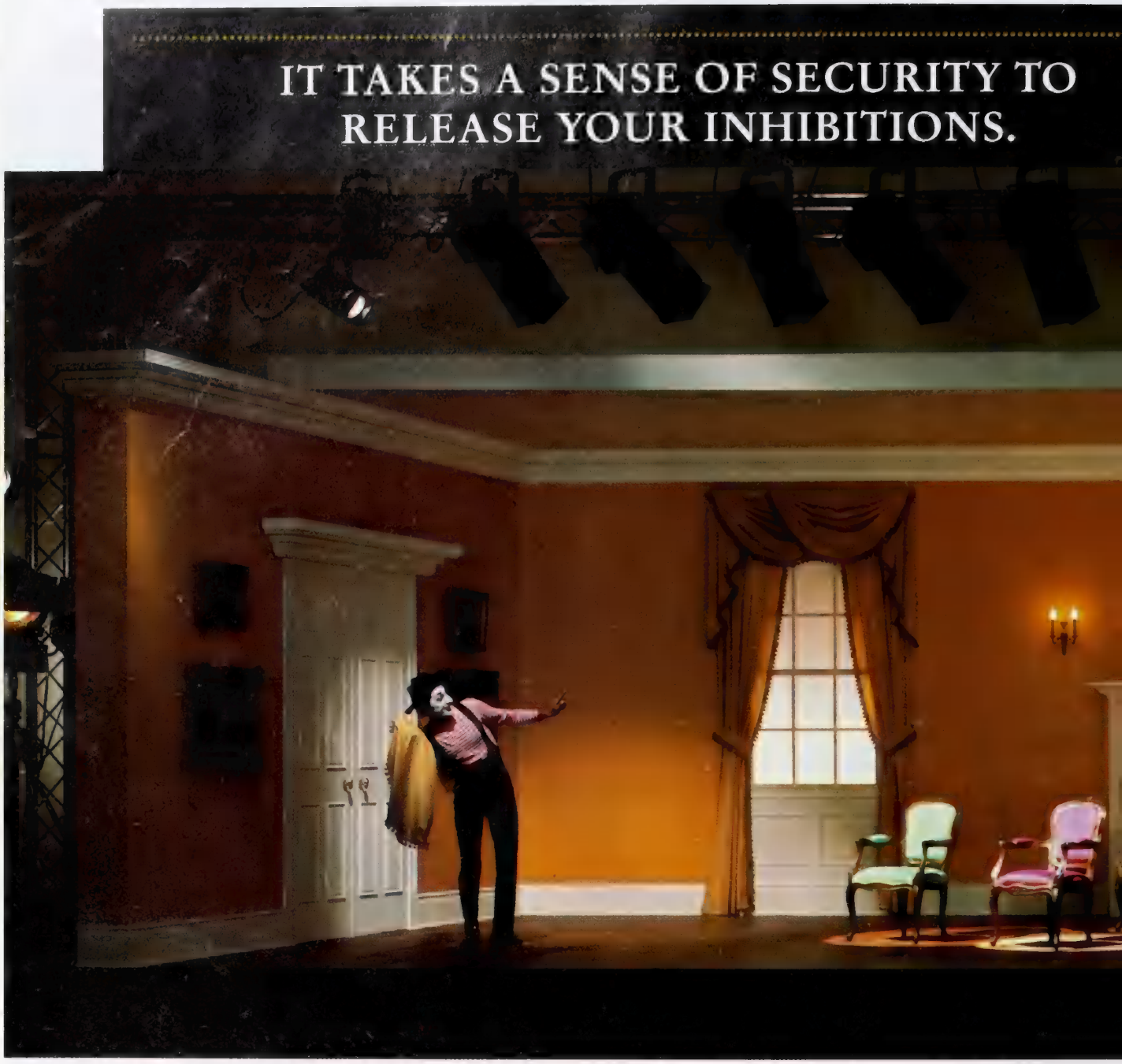

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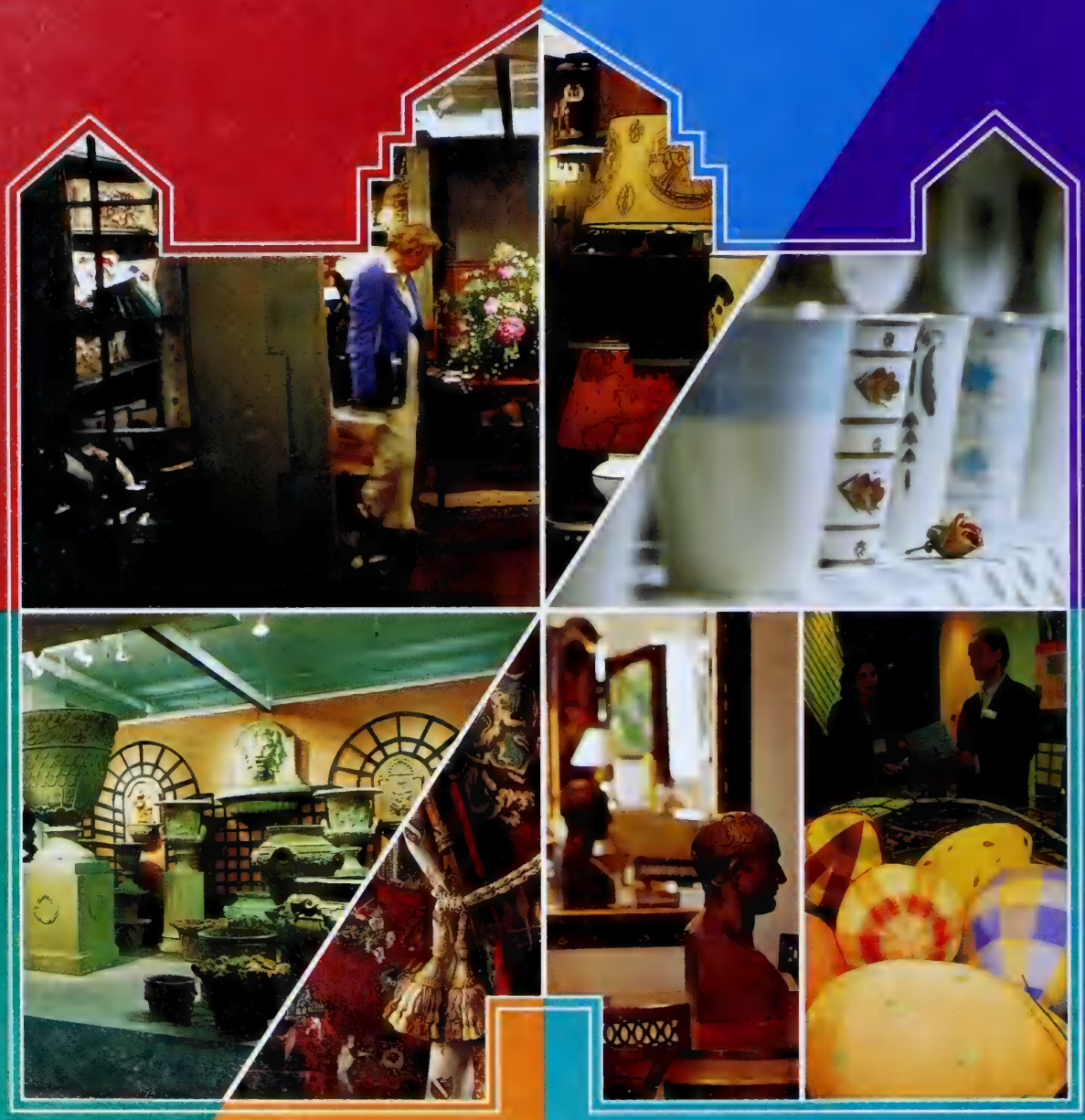

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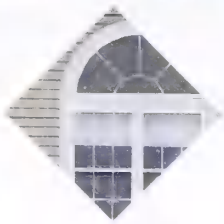

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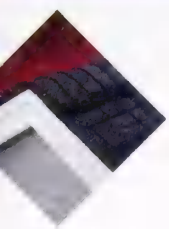

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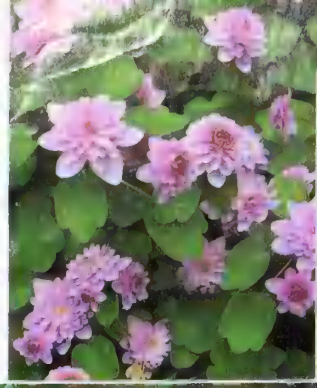

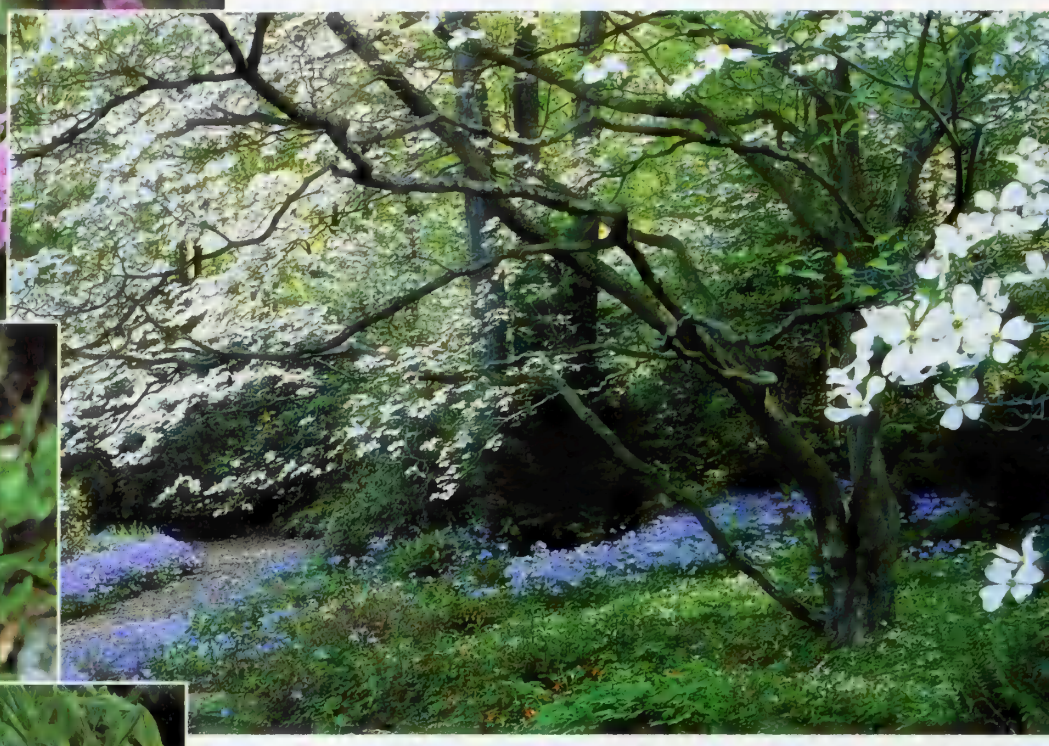

INTO THE WOODS

A longtime lover of woodland plants, our garden editor finds a place for them beneath three tall trees

By Ken Druse

For a new woodland garden, Ken Druse took his inspiration from Mt. Cuba in Delaware (above right), at its peak in May when blue Phlox divaricata, ***white*** Sedum ternatum, ***and red*** Aquilegia canadensis ***bloom beneath dogwood trees. He will also plant (from top)*** Anemonella thalictroides ***'Schoaf's Double Pink,'*** Arisaema triphyllum, ***and*** Trillium luteum.

In many of my clearest childhood memories I am playing in the dirt—in the moist, shady earth under the hemlocks and rhododendrons of my family's suburban home in Plainfield, New Jersey. These ornamental specimens were the survivors of a fire that destroyed the grand Victorian mansion on the lot where my parents built their house. The rhododendrons provided a great backdrop for festive family photographs like the color print of my father on the day he graduated from law school, his college career having been interrupted by World War II. He was beaming beneath his mortarboard and tassel in front of the tall shrubs in full bloom—pink, crimson, and white. And within the cluster of rhododendrons was my secret playhouse where I "gardened" on the dirt floor, planting sticks in mounds of scooped-up soil.

Forty years later I am still playing in the dirt, but I have exchanged sticks for trees, shrubs, and flowers on an island in the northwest corner of my home state.

Last year I planned the layout of this landscape, designating major paths and recording existing elements like the stone bridge, the canal, and the mature trees. A rough circle made by som these trees suggested the outline of an open a now called the cropped meadow (see House Be tiful, August 1996). I knew that after I determi large areas—the meadow, the lawn and horses of shrubs behind the house—I could turn my att tion to developing small gardens around them.

My first little garden will go between meadow and the western point of the island in shade of three existing trees: a spruce, a wh pine, and an ash. This mini-woodland will rem me of playing under the rhododendrons, but, e more important, it will be a place for the plan love—those denizens of the dark that dwell w the beetles and salamanders among the root the forest floor.

The first plant whose name I remem learning was Jack-in-the pulpit, a woodland na my mother showed to me as we walked thro a forest preserve not far from our house. Wh she told me its name I was captivated, altho I am sure the ecclesiastical reference was bey me. All I knew was that I could see a little r standing in an urn-shaped shelter that flared

DUCK LOGIC.

Ducks think differently than you or me. They would never forget a birthday. ey have, to my knowledge, never nsored a negative political ad. ey avoid talk shows like the gue. They dance in the rain and e great pains to not walk und the puddles. They observe man folly with detached amuse-nt. They waddle in the face of vention.

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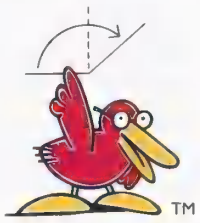

noise. And partially, because it's fun to test things at 125 mph.

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No discussion of Duck Logic would be complete without music. It's a little-known fact that ducks fly in the midst of commercial radio waves, allowing them perfect, distortion-free sound, a boon to their migratory travels. (They plan flight lanes carefully, to circumvent the broadcast signals of shock jocks and talk radio.) Duck Logic knows the virtue of clear sound on long trips. It led to the design of an optional sound system with computer programs to create a three-dimensional picture of how sound would behave in a Catera. Partially because great sound would be fun. And partially, because it would be a lot of fun. (Duck Logic is no prisoner to logic.)

Duck Logic sneers at the mundane, scoffs at the expected, waddles and flies in the face of convention and then, way over its head. Duck Logic begets Catera: luxury that's fun, the Caddy that zigs. The ducks would be proud.

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ays wear safety belts, even with air bags

I find as much beauty in the subtly striped brown-and-green of a Arisaema triphyllum *as I do in the sweeps of color in a perennial borde*

up into an arching canopy to protect him from the elements.

My fascination with the flower—which is, after all, basically green—sums up my feelings about plants in general. I find as much beauty in the subtly striped brown-and-green hooded spathe, the pale green-and-white spadix of the *Arisæma triphyllum*, as I do in the huge sweeps of color in a sunny perennial border—perhaps more.

I particularly love shade and woodland flora for their subtle blooms, intricate foliage, and amazing botanical habits. Prairie and meadow flowers are brightly colored because that's their way of attracting pollinators like bees and butterflies. Woodland plants, on the other hand, have less showy but equally alluring devices because the pollinators they seek are the crawlers: ants, beetles, and other bugs. The lowly skunk cabbage (*Symplocarpus fœtidus*) is a good example. It sprouts three-inch-tall, twisted mahogany-colored cones—like a troupe of diminutive monks—right on the ground in late winter, and these flowers are warm enough to melt the snow around them. The temperature inside the spathes encasing the flowers is higher still. Insects are lured in for warmth, and, as they explore this cozy shelter, they pollinate their host.

My woodland garden will have plenty of these cunning little plants, although I also want the more colorful fo dwellers, the flowers often called "ephemerals." They shoo quickly to capture the spring sunshine, then bloom, set s and most fade away before the leaves on the trees have f unfolded. I have learned which plants I want by hiking wo land trails in nature preserves and by visiting places like Garden in the Woods, headquarters of the New Engl Wildflower Society in Framingham, Massachusetts. Strol along its paths, you pass remarkable woodlanders grown to peak of perfection—each one labeled with its family na genus and species, common name, and region of origin. hushed murmurs of awestruck visitors amplifies the fee that this is as much museum as garden.

But I want my little woodland to be more than a sh case for oddities. I want it to be beautiful in its own right Mt. Cuba Center for the Study of Piedmont Flora Greenville, Delaware. Although the center's mission is to mote plants native to the region, the place is first and f most an exquisitely designed garden. I like it best in mid-M when drifts of blue phlox, red columbine, and the foamy fl ers of a rare indigenous sedum bloom beneath dogw branches covered with snowy bracts.

Forests and woodlands have an established hierarchy of
nts, from the treetop canopy down through the understory
mall trees and shrubs, to the herbaceous layer that grows
e to the cool, moist earth. The canopy for my woodland is
lace with spruce tree, white pine, and ash. My understory,
vever, needs filling in. I have always wanted dogwoods like
se at Mt. Cuba, but this native, *Cornus florida*, suffers from
nracnose, so I have been searching for an alternative. The
olina silverbell *(Halesia carolina* syn. *C. tetraptera)*, a tree
h white cup-shaped dangling blossoms, grows too tall, but I
e across a subspecies of the smaller *Halesia diptera* called
gniflora' in the catalog of a new mail-order nursery, Fair-
ther Gardens. I have ordered two. This variety blooms the
e time as the dogwood, and that's important, because I
t my garden to have a crescendo like Mt. Cuba's.

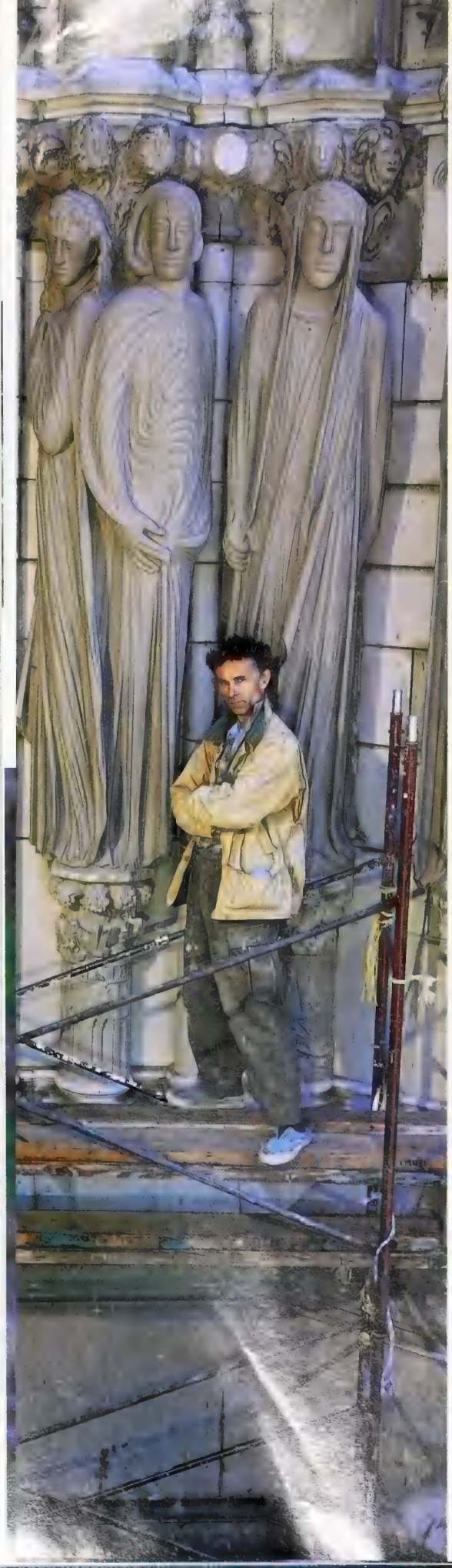
That is the moment when ephemerals are at their most
ious. The Virginia bluebell, *Mertensia virginiana*, is a great
in point. By mid-May this member of the borage family is
ll bloom, with clusters of pink buds opening to powder-blue
soms. Within a month the foliage yellows and, in as little as
eek, the plants melt away. Bluebells along with white *Tril-*
, pale lavender wood anemone, brilliant egg-yellow wood
py, puffy pink *Anemonella thalictroides*, and shooting star
decatheon meadia) will be part of my dazzling display.

Because I want the full view of the woodland garden to
something of a surprise, I'm going to plant a screen of native deciduous azaleas in front of the garden. From a distance the space between the *Halesias* and the ground will appear to be filled with fragrant pink, white, and pale-yellow azalea flowers, but when you walk just beyond this screen the glorious blossoms of the ephemerals will be revealed.

Of course, this is a virtual-reality tour through my woodland garden. I have barely begun. But before I even knew where the garden would be, I started propagating wildflowers from seeds and cuttings. They came from friends, catalogs, and plant-society exchanges, but only if I knew the material had been obtained ethically, not collected or stolen from the wild. Last fall, I moved the babies from their first homes—indoor pots under lights or the outdoor shelter of the coldframe—into a tiny temporary bed.

The perpetuation of native woodland plants is a worthwhile goal because many decades of development have caused substantial habitat losses. Of course we must fight to preserve the lands where native populations live, but we can also propagate these beleaguered—and perhaps soon-to-be-endangered—species, acquiring them from conscientious sources and learning how to grow them well. If plants are ultimately lost in the wild, at least they will survive in cultivation. This has come to be called "conservation through propagation." I think it is the most noble contribution we gardeners can make—to give back to nature some of what it has bestowed upon us. *(Continued on page 160)*

Captured by Glade



STONY EXPRESSION

Simon Verity is carving out a career for himself creating one-of-a-kind works large and small

By William Bryant Logan

At the American Academy in Rome, there is a new water fountain. Set on a hyperbolically curving base of volcanic tufa stone—the same stone of which the hills themselves are made—the fountain spout is carved out of travertine marble in the shape of the Academy's mascot cat, Quasimodo. "That cat has been rather knocked around by the universe," says its sculptor, Simon Verity, "so his tongue is perpetually hanging out. In fact, he looks a lot like a gargoyle is supposed to look."

Now everybody drinks from Quasimodo's stone lips. The joke is a good one, but it was not all that Verity cared about for this fountain. "I wanted the tufa, a volcanic stone born of fire, to meet the marble, a sedimentary stone shaped by flowing water," he says. When the visitor presses a lever at the base, water rises through the tufa and emerges in a tall, energetic jet through the mouth of the marble beast, falling back into a shallow sandstone basin. Only when you work the thing, however, do you see its sweetest conceit: the receptacle is not simply a catch basin, but a sundial incised with the geometric rose of the hours. When the water rises to your lips, you can read the time by its shadow.

There are a few fine stone carvers in our time, but none with Simon Verity's respect for tradition, passion for stone, and irrepressible inventiveness. Neither an imitator of the past nor a modern abstractionist, Verity makes stone ornaments that show the way to a new global rococo, where the traditions of the whole world become a basis for fresh expression.

He did not have the most auspicious start. Four generations of Verity men had been prominent London architects. It was assumed that Simon would represent the fifth. Instead fled to the country home of his g uncle, the eccentric interior des Oliver Hill. There in a house that been the home of Emery Walker– engraver of the Arts & Crafts m ment—Verity lived.

Following in Walker's foots the young runaway started to mak own paper and to learn the cra lettering. Then one day he picke a couple of chisels and starte whack away at a hunk of granite. black-flecked gray stone was ha than hard. After a dozen strokes chisels broke.

Yet from this rough begin has come three decades—thus far inventive stonework: A tombs carved with letters, grass, wildflo and a bee for poet John Betjeman cised stone and brass lettering fo floor of Canterbury Cathedral; a lazuli fireplace for the English garc and writer Rosemary Verey; a four of whales for Prince Charles; sculptures that complement 1 century figures at Exeter and W cathedrals; a garden seat for Elton J

For the past six years he has engaged in carving the statuary ac ing the doorway of the Cathedr St. John the Divine in New York The iconography was fixed ahea time by the priests. The limes blocks were already in place on front of the structure, so all the would have to be done *in situ*.

Verity has made the task a and moving reflection on the mea and beauty of Gothic sculpture. To by the hundred delight in watchin sculptor clamber about on his scaf as he brings figures from the st Moses, just down from the Moun looks fractured, half of his face cov

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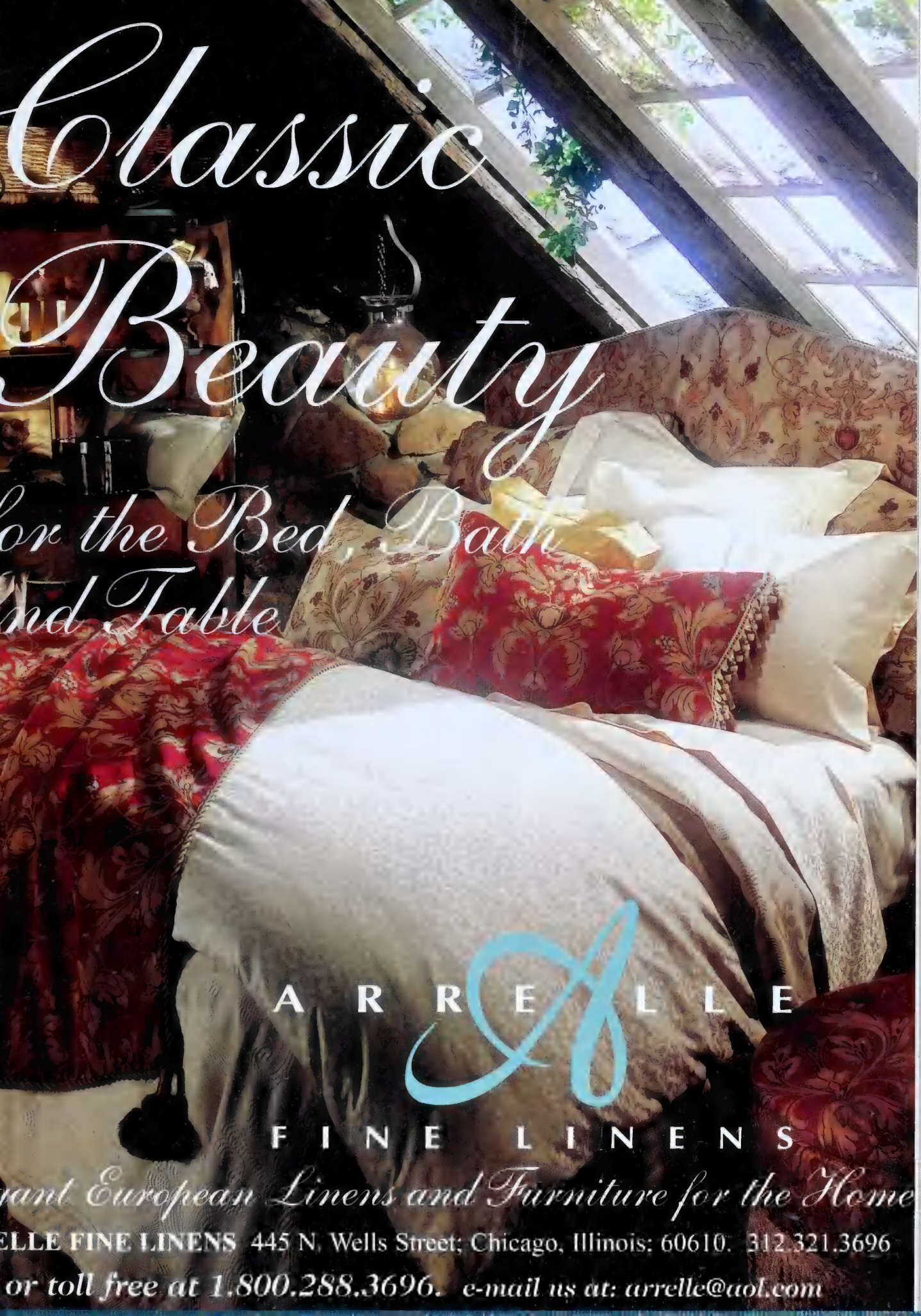
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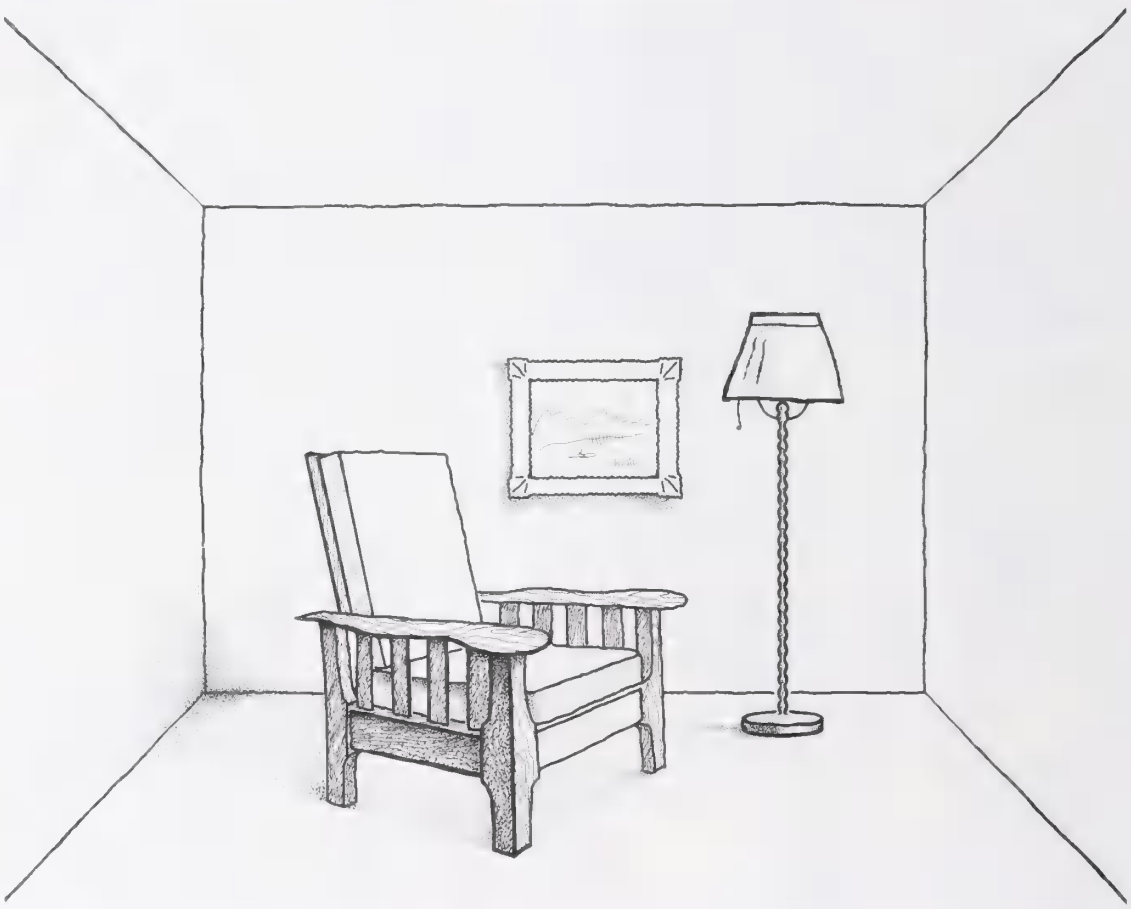

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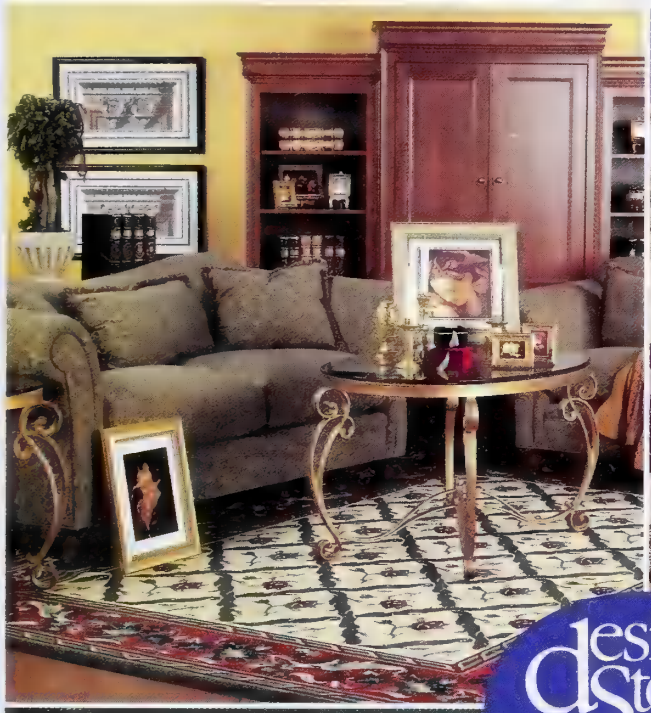

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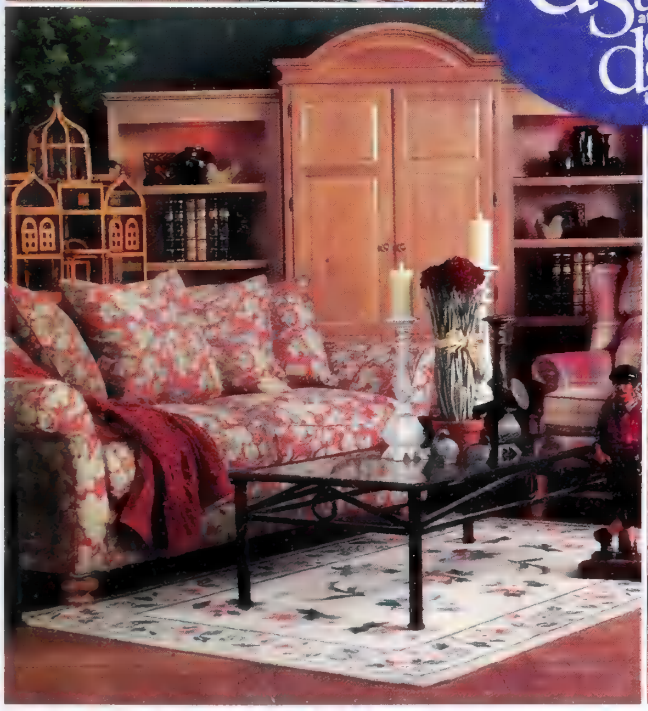

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inst the glory of God. Abraham
nds with his hand on the belly of his
e, Sarah, pregnant with Isaac. In
upper tier of figures, the nearly
ed Miriam dances in ecstasy before
brother Aaron. The ranks of major
minor patriarchs and prophets look
k and forth at each other around
great semicircle of the entrance, as
ugh to ask, Why has God put us
e on earth? What are we for?

The figures are certainly not as
ous as the question. Recently, Ver-
has even begun to paint them, so
t like the true Gothic statuary of
13th century they are not gray
abstract, but full of shining life. "I
e the mineral crystals that are men-
ned in the Book of Revelation—
ysoprase, malachite, beryl—and
k them into pigments to paint the
res," he says.

Every time that you think that
have Verity figured out he embarks
something completely different.
winters ago he was invited to the
erican Academy in Rome, where at
Villa Aurelia, on Rome's highest
, they showed him a blank wall ter-
nating a garden walk. Beneath it
ld be heard the sounds of traffic
of a local streetside carnival. They
nted, they told him, a fountain to
us the vista and to mask the sound
n the street.

Within weeks he had submitted
an for a kind of stone arbor, roofed
h a lattice of axe-hewn tufa stone.
emicircular bench lines its inside
l, and in the center, just beneath
roof, stands a basin to catch cold
er falling from the bee-shaped key-
ne of the tufa's arch.

There was only one drawback to
plan: Verity had never done any-
ng like it before. But finding skilled
ian masons to work with, he learned
ut the tufa with an axe, to build up
half roof in the classical pattern
ed the *opus reticulatum*, and to hold
the structure together with lime mor-
tar, the same that has been used since
ancient times.

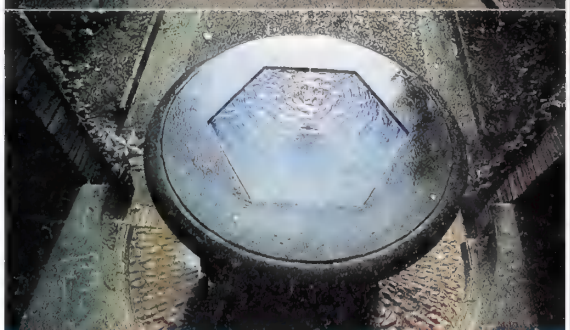
Verity created not just a fountain
but a whole, beautiful, and good-
humored environment. Wine is set in
the basin to cool, and you sit in the
shade of the arch. Sipping wine and
listening to the dripping of water into
the basin, you feel that the noisy, car-
honking street—and indeed the entire
20th century—is very far away.

Verity constantly experiments.
Faced with sudden popularity in his
native England, he confesses no wish to
return there to repeat his past glories.
"I want to get someone to cast my ear-
lier pieces designed for gardens so they
will be more affordable, and so I don't
have to go back and do them again."

Ultimately Verity's loyalty is to
no style or time, but to stone itself.
"The way other people feel about the
oceans or the trees and the need to
preserve them," he says, "that is the
way that I feel about stone." Each win-
ter now, he spends three days in Tuc-
son, Arizona, at the international rock
show. "There are whole rooms full of
aquamarines, of turquoise, of tourma-
line!" he exults.

He envisions a whole new cate-
gory of stone ornament using such
minerals. He will set them on cast
bases that he designs out of mercury-
gilt bronze. "The Chinese used to do
something like this with their beauti-
ful twisted river stones," he reflects.
"They'd place the native stone on
elaborately carved wooden bases," the
better to display the rock's glory. "I may
carve them, etch them, shape them, or
leave them as they are." And how will
he make the mercury-gilt bronze bases?
"You make the cast by boiling off the
mercury, which leaves an opalescent
sheen," he says of the complex process.

"I don't yet really know how to
do it," he admits with a smile. "But I
will know. Soon." ■

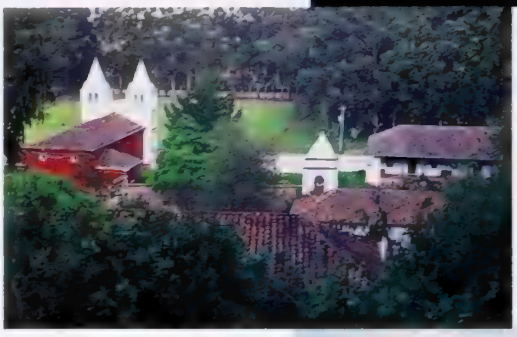


seled good looks—the sculptor with his statuary at the Cathedral of John the Divine in New York (opposite). At the American Academy in Rome m top), two views of the Quasimodo fountain plus Quasimodo himself; Villa Aurelia's Lee Fountain, and a detail of its honeycomb-shaped basin.

In the Andes of Ecuador you can stay at country-house inns where the food good, the gardens lush, a genial hosts talk about the country's history and hou their families shaped it

HACIENDA HOSPITALITY

By Logan Ward



A tour of country-house inns, from top: Like most haciendas, La Ciénega has i own chapel; with its tall windows, the hall at Pinsaquí feels like a greenhous steeples of chapel and bell tower at Guachalá; mist-shrouded Imbabura an extinct volcano near Pinsaquí; lush central courtyard at Cusín.

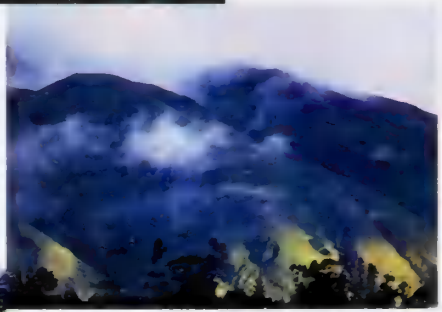
After breakfast I found the old matador sunning himself by the courtyard fountain of his hacienda, San Agustín. Wearing a jeans jacket and baseball cap, José María Plaza Lasso, 87, looked more like somebody's hip American grandfather than what he was—a former bullfighter, a dissident politician, the son and brother of two of Ecuador's most famous presidents. We sat on a stone bench and talked, waiting for the volcano Cotopaxi—almost in Plaza Lasso's backyard—to come out from behind the clouds.

"Did you ever run for President?" I asked.

"In the 1960s I ran for vice president against Velasco Ibarra and lost." Plaza Lasso answered in flawless English. Like many South American aristocrats, he went to high school and college in the United States; later he escaped to New York whenever his family's politics were out of favor.

"I spoke harshly against Ibarra's dictatorial ways," the old man continued, "and he issued a warrant for me, dead or alive."

I was in Ecuador on a tour of haciendas: the plantation estates granted to colonists by the Spanish Crown in the 16th and 17th centuries. For generations Indian serfs tended livestock and planted and harvested crops on these estates but sweeping land reforms in the 1960s and 1970s finally ended the quasi-slavery. Many hacienda owners, faced with the loss of cheap labor, have turned to tourism in recent years, selling off acreage and using the capital to convert their low-slung mansions into inns. A stay at a hacienda provides a perfect complement to one of the increasingly popular nature jaunts in another part of Ecuador, to the Galápagos Islands or the Amazon rain forest, for example. You will find good food and wine at the country-house inns, and history lessons from people whose ancestors helped shape the country.



Haciendas and their owners were there at almost

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STOP YOUR RUNNY NOSE WITH ATROVENT® NASAL SPRAY

(ipratropium bromide)

Atrovent®
(ipratropium bromide) Nasal Spray 0.03%

For allergic and nonallergic perennial rhinitis

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is indicated for the symptomatic relief of rhinorrhea associated with allergic and nonallergic perennial rhinitis in adults and children age 12 years and older. ATROVENT Nasal Spray 0.03% does not relieve nasal congestion, sneezing or postnasal drip associated with allergic or nonallergic perennial rhinitis.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is contraindicated in patients with a history of hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromide, as demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.03% should be used with caution in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are receiving an anticholinergic by another route. Cases of precipitation or worsening of narrow-angle glaucoma and acute eye pain have been reported with direct eye contact of ipratropium bromide administered by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of narrow-angle glaucoma or eye pain may result if ATROVENT Nasal Spray 0.03% comes into direct contact with the eyes. Patients should be instructed to avoid spraying ATROVENT Nasal Spray 0.03% in or around their eyes. Patients who experience eye pain, blurred vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients should be reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate drug-drug interactions. ATROVENT Nasal Spray 0.03% is minimally absorbed into the systemic circulation; nonetheless, there is some potential for an additive interaction with other concomitantly administered anticholinergic medications, including ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have revealed no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 200 and 100 times the maximum recommended human daily dose (MRHD) on a mg/m^2 basis of ATROVENT Nasal Spray 0.03%. Results of various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome aberration of bone marrow in Chinese hamsters) were negative.

Fertility of male or female rats at oral doses up to 50 mg/kg/day (about 1,660 times the MRHD on a mg/m^2 basis) was unaffected by ipratropium bromide administration. At doses above 90 mg/kg/day (about 3,000 times the MRHD on a mg/m^2 basis), a decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg/kg/day in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, to about 160, 3,000 and 8,000 times the MRHD of ATROVENT Nasal Spray 0.03% in perennial rhinitis (252 mcg/day) on a mg/m^2 basis. Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 50 and 120 times the MRHD on a mg/m^2 basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ipratropium bromide. At oral doses above 90 mg/kg/day in rats (about 3000 times the MRHD on a mg/m^2 basis) embryotoxicity was observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which it was observed and the difference in route of administration. However, no adequate or well controlled studies have been conducted in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasal Spray 0.03% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration; however the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into breast milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amount sufficient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercised when ATROVENT Nasal Spray 0.03% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.03% in patients below the age of 12 years have not been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.03% in patients with perennial rhinitis was derived from four multicenter, vehicle-controlled clinical trials involving 703 patients (356 patients on ATROVENT and 347 patients on vehicle), and a 1-year, open-label, follow-up trial. In three of the trials, patients received ATROVENT Nasal Spray 0.03% three times daily, for 3 weeks. In the other trial, ATROVENT Nasal Spray 0.03% was given to patients two times daily for 4 weeks. Of the 285 patients who entered the open-label, follow-up trial, 232 were treated for 3 months, 200 for 6 months, and 159 up to 1 year. The majority (>86%) of patients treated for 1 year were maintained on 42 mcg per nostril, two or three times daily, of ATROVENT (ipratropium bromide) Nasal Spray 0.03%.

The following table shows adverse events, and the frequency that these adverse events led to the discontinuation of treatment, reported for patients who received ATROVENT Nasal Spray 0.03% at the recommended dose of 42 mcg per nostril, or vehicle two or three times daily for 4 or 8 weeks. Only adverse events reported with an incidence of at least 2.0% in the ATROVENT group and higher in the ATROVENT group than in the vehicle group are shown.

	% of Patients Reporting Events[1]			
	ATROVENT Nasal Spray 0.03% (n=356)		Vehicle Control (n=347)	
	Incidence%	Discontinued%	Incidence%	Discontinued %
Headache	9.8	0.6	9.2	0
Upper respiratory tract infection	9.8	1.4	7.2	1.4
Epistaxis[2]	9.0	0.3	4.6	0.3
Rhinitis[3]				
Nasal dryness	5.1	0	0.9	0.3
Nasal irritation	2.0	0	1.7	0.6
Other nasal symptoms[4]	3.1	1.1	1.7	0.3
Pharyngitis	8.1	0.3	4.6	0
Nausea	2.2	0.3	0.9	0

[1] This table includes adverse events which occurred at an incidence rate of at least 2.0% in the ATROVENT group and more frequently in the ATROVENT group than in the vehicle group.

[2] Epistaxis reported by 7.0% of ATROVENT patients and 2.3% of vehicle patients; blood-tinged mucus by 2.0% of ATROVENT patients and 2.3% of vehicle patients.

[3] Nasal irritation includes reports of nasal itching, nasal burning, nasal irritation and ulcerative rhinitis.

[4] Other nasal symptoms include reports of nasal congestion, increased rhinorrhea, increased rhinitis, posterior nasal drip, sneezing, nasal polyps and nasal edema.

[5] All events are listed by their WHO term; rhinitis has been presented by descriptive terms for clarification.

ATROVENT Nasal Spray 0.03% was well tolerated by most patients. The most frequently reported nasal adverse events were transient episodes of nasal dryness or epistaxis. These adverse events were mild or moderate in nature, none was considered serious, resulted in hospitalization and most resolved spontaneously or following a dose reduction. Treatment for nasal dryness and epistaxis was required infrequently (2% or less) and consisted of local application of pressure or a moisturizing agent (e.g., petroleum jelly or saline nasal spray). Patient discontinuation for epistaxis or nasal dryness was infrequent in both the controlled (0.3% or less) and 1-year, open-label (2% or less) trials. There was no evidence of nasal rebound (i.e., a clinically significant increase in rhinorrhea, posterior nasal drip, sneezing or nasal congestion severity compared to baseline) upon discontinuation of double-blind therapy in these trials.

Adverse events reported by less than 2% of the patients receiving ATROVENT Nasal Spray 0.03% during the controlled clinical trials or during the open-label follow-up trial, which are potentially related to the local or systemic anticholinergic effects of Atrovent include: dry mouth/throat, dizziness, ocular irritation, blurred vision, conjunctivitis, hoarseness, cough and taste perversion. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation Solution, ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.06%) include: precipitation or worsening of narrow-angle glaucoma, urinary retention, prostatic disorders, tachycardia, constipation, and bowel obstruction.

There were infrequent reports of skin rash in both the controlled and uncontrolled clinical studies. Other allergic-type reactions such as angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been reported with other ipratropium bromide products.

No controlled trial was conducted to address the relative incidence of adverse events of BID versus TID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is supplied as 30 ml of solution in a high density polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent accidental discharge of the spray, and a clear plastic dust cap. The 30 ml bottle of ATROVENT Nasal Spray is designed to deliver 345 sprays of 0.07 ml each (42 mcg ipratropium bromide) for 28 days of therapy at the maximum recommended dose (two sprays per nostril, three times daily).

Store tightly closed between 59°F (15°C) and 86°F (30°C). Avoid freezing. Keep out of reach of children. Avoid spraying in or around the eyes.

Consult package insert before prescribing.

AN 03-BS-10/95

Atrovent®
(ipratropium bromide) Nasal Spray 0.06%

For the comm

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is indicated for the symptomatic r
rhinorrhea associated with the common cold for adults and children age 12 years and older. ATROVENT Nasal Spray
does not relieve nasal congestion or sneezing associated with the common cold.

The safety and effectiveness of the use of ATROVENT Nasal Spray 0.06% beyond four days in patients w
common cold has not been established.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is contraindicated in patients with a his
hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromi
demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.06% should be used with c
in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are recei
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reported with direct eye contact of ipratropium bromide administered by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of n
angle glaucoma or eye pain may result if ATROVENT Nasal Spray 0.06% comes into direct contact with the eyes. Patients
be instructed to avoid spraying ATROVENT Nasal Spray 0.06% in or around the eyes. Patients who experience eye pain,
vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients sh
reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate potential drug-drug intera
ATROVENT Nasal Spray 0.06% is minimally absorbed into the systemic circulation; nonetheless, there is
potential for an additive interaction with other concomitantly administered anticholinergic medications, inc
ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have r
no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 70
times the maximum recommended human daily dose (MRHD) on a mg/m^2 basis of ATROVENT Nasal Spray 0.06%. Re
various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome abe
of bone marrow in Chinese hamsters) were negative.

Fertility of male or female rats at oral doses up to 50 mg/kg/day (about 600 times the MRHD on a mg/m^2 basis) was u
ed by ipratropium bromide administration. At doses above 90 mg/kg/day (about 1,000 times the MRHD on a mg/m^2 b
decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg
in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, t
60, 1,200, and 3,000 times the MRHD of ATROVENT Nasal Spray 0.06% in the common cold (672 mcg/day) on a mg/m
Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 20 and 40 times the MRH
on a mg/m^2 basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ip
um bromide. At oral doses above 90 mg/kg/day in rats (about 1,000 times the MRHD on a mg/m^2 basis) embryotoxic
observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which
observed and the difference in route of administration. However, no adequate or well controlled studies have been cor
in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasa
0.06% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration;
er the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into
milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amou
cient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercise
ATROVENT Nasal Spray 0.06% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.06% in patients below the age of 12 years ha
been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.06% in patie
the common cold was derived from two multicenter, vehicle-controlled clinical trials involving 1276 patients (195 pati
ATROVENT Nasal Spray 0.03%, 352 patients on ATROVENT Nasal Spray 0.06%, 189 patients on ATROVENT Nasal Spray
351 patients on vehicle and 189 patients receiving no treatment).

The following table shows adverse events reported for patients who received ATROVENT Nasal Spray 0.06% at the
mended dose of 84 mcg per nostril, or vehicle, administered three or four times daily, where the incidence is 1% or gr
the ATROVENT group and higher in the ATROVENT group than in the vehicle group.

	% of Patients Reporting Events[1]	
	ATROVENT Nasal Spray 0.06% (n=352)	Vehicle Control (n=351)
Epistaxis[2]	8.2%	2.3%
Dry Mouth/Throat	1.4%	0.3%
Nasal Congestion	1.1%	0.0%
Nasal Dryness	4.8%	2.8%

[1] This table includes adverse events for which the incidence was 1% or greater in the ATROVENT group and highe
ATROVENT group than in the vehicle group.

[2] Epistaxis reported by 5.4% of ATROVENT patients and 1.4% of vehicle patients; blood-tinged nasal mucus by 2.8% of
VENT patients and 0.9% of vehicle patients.

ATROVENT Nasal Spray 0.06% was well tolerated by most patients. The most frequently reported adverse events we
sient episodes of nasal dryness or epistaxis. The majority of these adverse events (96%) were mild or moderate in natur
was considered serious, and none resulted in hospitalization. No patient required treatment for nasal dryness, and on
patients (<1%) required treatment for epistaxis, which consisted of local application of pressure or a moisturizing agen
petroleum jelly). No patient receiving ATROVENT Nasal Spray 0.06% was discontinued from the trial due to either na
ness or bleeding.

Adverse events reported by less than 1% of the patients receiving ATROVENT Nasal Spray 0.06% duri
controlled clinical trials which are potentially related to the local or systemic anticholinergic effects of Atrovent includ
perversion, nasal burning, conjunctivitis, coughing, dizziness, hoarseness, palpitation, pharyngitis, tachycardia, thirst,
and blurred vision. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation S
ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.03%) include: precipitation or worsening of narrow-ang
coma, urinary retention, prostate disorders, constipation and bowel obstruction.

There were no reports of allergic-type reactions in the controlled clinical trials. Allergic-type reactions s
skin rash, angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been report
other ipratropium bromide products.

No controlled trial was conducted to address the relative incidence of adverse events for TID versus QID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is supplied as 15 ml of solution in a high d
polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent acc
discharge of the spray, and a clear plastic dust cap. The 15 ml bottle of ATROVENT Nasal Spray is designed to deliver 165
of 0.07 ml each (42 mcg ipratropium bromide).

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spraying in or around the eyes.

Consult package insert before prescribing.

AN.06-BS

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As our horses inched down the slope, the rain stopped and a thick mist ung in its place. Everything around us was green, and I saw this land as Spanish explorers must have seen it: mysterious, fertile, full of promise

y bend in the tortuous road that led to today's Ecuador. It wealthy *hacenderos*, fed up with Spain's high taxation, raised the first cry of independence in the early 19th cen- General Simón Bolivar, the great liberator of South erica, often stayed at Ecuador's finest haciendas while muting from his home in Bogotá (now part of Colombia) sit his mistress in Quito. Like innkeepers along our own ern seaboard who claim "Washington slept here," enda owners still brag that the self-absorbed general d in their ancestral homes.

I first visited one of these estates, Guachalá, with my when we were living in Ecuador a few years ago. We d the horseback rides on the windy hills; the long, rely lunches; the fire in our room on cool nights. But best l was the owner, Diego Bonifac, a gracious host who told after story about his colorful ancestors, including his dfather, who was elected president of Ecuador in the s, then ousted in a bloody coup only four days later.

Determined to see more of Ecuador's haciendas, I flew n to Quito, the country's capital, in November, trading New York drizzle for mild rain. (Ecuador's highlands a climate of eternal spring because the altitude balances country's proximity to the equator, but the best time to is the dry season, from June to September.) Quito, which a population of nearly two million, stretches haphazardly g the base of the active volcano Pichincha fifteen miles n of the equator. The city is almost twice as high as Den—a thin-aired 10,000 feet above sea-level—so I spent h of my first day trying to shake off a mild case of alti- sickness. But the next morning I woke acclimated and shed, ready to meet Alberto, my driver, and Florencia, English-speaking guide. Before the week was over we d stay at five different haciendas: three close to Otavalo, all town about two hours north of Quito, and two a cou- f hours south of the city.

Driving north, we wound up and over mountains, in out of bone-dry gorges to an oasis called Hacienda Pin- í. Built in the 1870s after the original 1794 house was royed in an earthquake, Pinsaquí has recently been ored by its gregarious, horse-loving owner, Pedro Freile ea. The hacienda's white-washed walls are at least a yard k—"to keep out bullets and gossip," according to an old ng—and are made of woven reeds and sticks covered with , a style called wattle-and-daub. Long banks of blue- med windows, potted palms, and banana trees give the enda's entry hall the warm, airy feel of a greenhouse. king out beyond the orange trees and hibiscus in the rear en, you can see a wide valley and the flanks of the vol- Cotacachi towering up to a snow-dusted peak.

Wearing jodhpurs and spurs and chatting constantly in Spanish and English, Freile Larrea led us through the house, now divided into about ten guest rooms, most with tall casement windows and lofty ceilings—architectural features imported from sun-baked southern Spain but wasted in the cool Andes. Since he had grown up at Pinsaquí, my host had a yarn about every painting, chandelier, and armoire, including a mirrored French antique he blasted with a shotgun after waking to find a ghost hovering near it.

Thanks to Freile Larrea's hospitality, I found myself adapting quickly to the gentle hacienda pace. Before lunch, the day's biggest meal, we uncorked a bottle of Chilean wine and flipped through a box of old photos, one of which showed Freile Larrea's grandfather and a somber Frida Kahlo at a Mexican dinner party. The inevitable rain began to fall, so we lingered over lunch—a thick potato-based soup called *locro*, avocado salad, and fried beef the cook had colored bright red, using a natural food dye called *achiote*.

The next morning on our way to Hacienda Cusín, we stopped by the market in Otavalo, famous for its wool and alpaca. But this is no humble textile bazaar. Latter-day hippies from around the globe—Argentina, the Netherlands, the United States—have flocked to Otavalo, drawn by the beauty of the Andes, the mild climate, and by the popularity of the market. They set up their tapestry-covered card tables near the Plaza de Ponchos (named for Otavalo's boiled wool ponchos) and sell everything from erotic pottery and New Age crystals to pipes shaped like iguanas.

Florencia led me down a backstreet to show me where the locals shop. In contrast to the cheery commerce of the textile market, we found mayhem. A thick knot of shoppers clogged the street, each person jockeying for better access to the fruits and vegetables. Slaughtered cattle and hogs hung from bloody hooks. An organ-grinder's monkey, sucking on hard candy, pulled printed fortunes from a cabinet to sell to a line of Otavaleño Indians. One woman sold chicks at less than a nickel apiece. Another held out undulating baggies of live white beetles, a local delicacy available only during the rainy season.

I was only too happy to escape to the tranquillity of Hacienda Cusín. We drove through the arched gate of a high adobe wall and into a lush sanctuary of courtyards and gardens, fountains, a stable-turned-squash court, and newly built cottages. The estate goes back to 1602, when the Luna family bought two entire valleys—25,000 acres—from King Philip II of Spain.

Because Cusín is more hotel (five suites, twenty rooms) than family home and because the owner was away, I was on my own for about 24 hours. Another nap, relaxed read- >

When the first settlers—an order of Augustinian Catholics from Spain—arrived at San Agustín in the 1600s, they added their mu structures directly onto an Incan temple made of perfectly chiseled ston

ing, a drink before dinner: It was becoming harder to feign frustration with the afternoon downpours. Besides, mornings had been sunny. But the next day, when Florencia and I joined two other American guests for a horseback ride into the hills, the rain began just as we saddled up. Wearing hats and ponchos and led by Vicente, a third-generation Cusín horse handler, we ambled up a dirt road, past stray mutts and men stooping to till the soil with hatchet-length hoes, to a ridge overlooking the Gualavi Valley. As our horses inched down the slope, slipping and skittering on the wet grass, the rain stopped briefly and a thick mist hung in its place. Everything around us was green and dripping, dark and silent, and I saw this land of steaming volcanoes and rich, rolling hills as the first Spanish explorers must have seen it—mysterious, fertile, and full of promise.

Our next inn, Guachalá, might be Ecuador's oldest estate. Founded in 1580, it lies in a valley of wheat, corn, and potato fields near the base of the ice-capped volcano Cayambe, the world's highest point on the equator. A strong breeze blows constantly through the narrow, steep-sided valley, and eucalyptus trees towering over the house creak dryly in the wind like old wooden floors.

Built in typical hacienda style, Guachalá is a fortress of wattle-and-daub buildings surrounding a cobbled courtyard with the obligatory chapel in one corner. Tile-roofed galleries hung with red geraniums and white-blossomed *vela de novia* face the courtyard, where guests eat breakfast and lunch.

Walking me around his property, owner Diego Bonifac, a short man with a salt-and-pepper goatee, pointed out a new trout pond, two shy llamas, and the course for his annual steeplechase. Like most of Ecuador's landed gentry, Bonifac inherited a love of horses along with his spread. But he is something of an incongruity, an aristocrat who has, in a sense, forsaken his own blood. Educated in France and at Stanford University in the progressive 1960s, he returned to Ecuador, became involved in politics, and helped negotiate the land reforms that gave hacienda property to the Indians, including much of his own family's 30,000 acres.

To reach the final two haciendas on the tour, La Ciénega and San Agustín de Callo, we drove south of Quito via the country's long central valley, created by two parallel mountain ran[illegible]. Christened the Avenue of the Volcanoes in 1802 by Germ[illegible] explorer Alexander von Humboldt, the fertile valley make[illegible]dy a tiny fraction of Ecuador's land mass but is home to alm[illegible] half the country's population.

La Ciénega [illegible]me a hotel years ago, and today an administrator—n[illegible]lorful heir—oversees the vanloads of tourists who com[illegible] night or stop by to have lunch. But tourist buses can[illegible] from the beauty of the place. Made of the usual wattle-and-daub, the hacienda stands in a broad valley, a flash of white amid green wheat and ture land. With a dark driveway of towering eucalyptus and a brooding Moorish-style facade, the house could b setting for a Gothic novel.

Our final stop, San Agustín, is the most intima Ecuador's haciendas—we ate meals off trays in the l room—and it may also be the most interesting. Apart the historical ties of its dashing octogenarian owner María Plaza Lasso, the hacienda itself incorporates rem of three distinct architectural periods in Ecuador's histor perfectly chiseled, mortarless stone walls of the Incan em the wattle-and-daub of Spanish colonialism; the carve lars of the early Republic. When the estate's settlers, an of Augustinian Catholics from Spain, arrived in the 1 they added their mud structures directly onto an Incan te made of stone. Today, two full Incan chambers remain, starkly beautiful dining room, the other a chapel. Their walls angle in to form trapezoids, designed to create sta against earthquakes.

Like most hacienda-inns, San Agustín is still a wo farm, with about 160 head of dairy cows. While showin the modern milking machines down at the barn, Plaza L daughter, Mignon, said, "When everything is clear you it's going to freeze. It's terrible for the cows but grea the tourists—the stars are out and you can see al volcanoes." ■

Logan Ward lives in New York and writes frequently about South America.

TRAVELING IN EQUADOR ON YOUR OWN OR IN A GROUP

Saeta Airlines (800-827-2382), American, and Contin have regular flights from New York, Miami, Houston, c Angeles to Quito. Trips to the haciendas—as well a Galápagos Islands and the Amazon rain forest—ca booked through Metropolitan Touring/Adventure Assoc (800-527-2500; fax 972-783-1286). For groups of four to people, the company charges $225–$330 per person fo days/one night at a hacienda, including transportation, g all meals, and lodging. For intrepid travelers who wi book their own reservations, a list of the haciendas' c numbers is provided below.

Pinsaquí: 011-593-6-920-387 (telephone and fax **Cusín:** 011-593-6-918-013 (telephone); 011-593-6-918 (fax); hacienda@cusin.com.ec (E-mail). **Guachalá:** 011-5 563-748 (telephone). **Ciénega:** 011-593-3-719-182 (phone and fax). **San Agustín:** sstevens@pi.pro.ec (E-m

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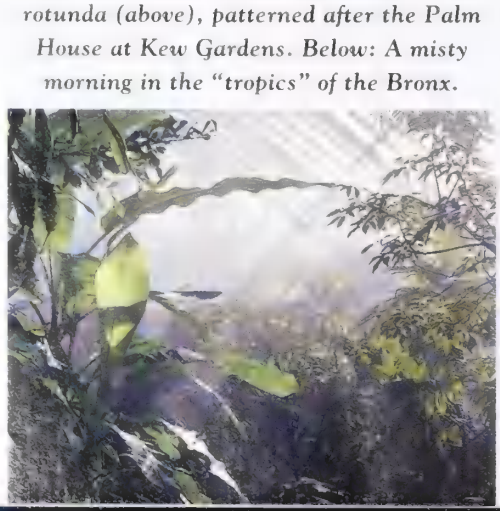
CRYSTAL PALACE IN THE BRONX

Its jungle alive again with tropical flora and exotic palms, the 1902 greenhouse of the New York Botanical Garden is welcoming visitors after four restorative year

By Carol Prisant

In 1916 a lion wandered away from the Bronx Zoo, ambled across the street and disappeared into the dark, vast acreage of the New York Botanical Garden. A frantic hunt ensued until the animal turned up eventually beneath the dome of the garden's glass conservatory—curled, like a kitty, in a tree. A sensible lion, it had looked around for a jungle and discovered an ideal one in the Bronx. It found a humid, leafy world protected from harsh winters and broiling summers by the merest ⅛ inch of glass, within growling distance of Manhattan.

Built in 1902 by the garden's founders, lions of industry like J.P. Morgan, Cornelius Vanderbilt Jr., and Andrew Carnegie, the conservatory was an all-American version of London's celebrated Palm House in the Royal Botanic Gardens at Kew. For about $180,000 (a huge sum at the time), Lord & Burnham, foremost glasshouse builders of the era, constructed a splendid one [illegible] green-



Dome and corner houses of the newly renovated Haupt Conservatory (top). The rotunda (above), patterned after the Palm House at Kew Gardens. Below: A misty morning in the "tropics" of the Bronx.

house, capped by an airy, crystalli dome. It was to be, like the marvel Kew, a fine yet tenuous balance of ir wood, and some 17,000 panes of gla The dome design, in fact, was an arc tectural interpretation of the leaf ve ing of the giant water lily *Victoria Am zonica*, and so was perfectly appropri for housing rare lilies and never-befo seen tropical plants and palms.

Ah, but wood rots, glass brea iron rusts, and this fragile structure the largest Victorian greenhouse in t country—leaked, broke, crumbled, a was a much less cozy lion's den by t 1990s, when comprehensive preserv tion became essential. "Glasshouse says John Belle, of Beyer Blinder Bel architects of the conservatory's re toration, "are totally artificial buildin and therefore truly high-maintenanc So Victorian confections like the co servatory, without huge staffs to cod them, fall rapidly apart. And the elegant constructions—"just delica skins enclosing a volume of air"—

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For an entire summer the huge Palm House was swathed in tarps while iron supports were blasted with steel shot to remove twenty coats of pai

disintegrate, like snowflakes in the sun. Thus in 1993 the most beautiful American glasshouse was closed for restoration—its rare plants dug and moved, its fountains stopped. And money became the only greenery vital to the future of the dome.

Fortunately, the NYBG has a godmother, Enid A. Haupt. In 1978 the conservatory was renamed for her. Four years ago she once more waved her wand over the needy structure, and (with additional funding from New York City) the $25 million renovation began. It was a sensitive restoration, one respectful of both the original intent of the builders and of the fact that the Haupt Conservatory is a New York City landmark.

Experts were consulted and opinions solicited before the careful dismantling finally began. Every contingency was accounted for, but still there were the usual painful surprises, like the unanticipated twenty coats of lead paint. For an entire summer the huge Palm House, 90 feet high and 100 feet in diameter, was swathed in tarps while iron supports were blasted with steel shot to remove the paint.

But there were rewards, too. The Landmarks Commission agreed to allow John Belle to fabricate exact aluminum reproductions to replace the original cypress glazing bars, saving $800,000 on materials and saving wood from endangered forests. Finally, after the protective shell was restored, a totally computerized environmental control system—automatic vent mechanisms, automatic heat, and automatic mistin replaced worn-out mechanicals. Joe Kerwin, conserva manager, can control the whole from his laptop at h Computer-generated climates—lovely, mysterious fogs instance—drift now through replanted upland cloud fo seeming altogether natural. And immense faux tree tr drip real orchids and bromeliads over moist lowlands, par shrouding a "healer's house" hidden in luxuriant jungl edible and medicinal plants. Some things haven't char New York schoolchildren, for instance, shepherded thr tea bushes and camellias in the moist subtropical house, still be stunned to find that oranges actually grow on t

Such exotic pleasures can be savored once again May, as the Botanical Garden reopens and displays to a w ing public how its treasure—this Belle Epoque grande dam has been respectfully and gently ushered into the coming tury. She's quite refurbished now, her ornate semicircular lights reinstalled, her mechanicals up-to-date, her paint i for decades. All she lacks is her hat. For, alas, the money out before her snow guards and fanciful lacy roof cres could be restored. The garden hopes for a donor. Still, the herself gleams and shines. She's welcoming flora and fam once again. Lions, however, must be seen at the zoo. ■

Carol Prisant writes regularly for House Beautiful.

TURN-OF-THE-CENTURY SURVIVORS

Of the large conservatories built around 1900, many were made by Lord & Burnham of Irvington, New York, the most prolific manufacturer of glasshouses during the 19th and 20th centuries. Here are a few surviving examples.

Botanic Garden of Smith College Northampton, MA; (413) 585-2740. The 12,000-square-foot Lyman Plant House, built in 1895 by Lord & Burnham, stands in gardens designed by Frederick Law Olmsted, his first for an academic setting. Open year-round.

Como Park 1325 Aida Pl., Saint Paul, MN; (612) 487-8200. Although completed in 1914, the Como Park conservatory is Victorian in style with a central glass dome, 100 feet [illegible] diameter, and two wings. Open year-round.

Lyndh[illegible] 635 South Broadway, Tarrytown, NY; (914) 631-4481. [illegible] longer occupy the estate's iron-and-glass Lord & [illegible] structure, but it will be used for public gatherings [illegible] irrent renovations. Central dome and wings are long [illegible] football field. Open weekends year-round; Tuesday [illegible] gh Sunday, April through October.

Lyman Estate [illegible] St., Waltham, MA; (617) 891-1985. One of the oldest in the country, the early-19t century conservatory was renovated late in that century Lord & Burnham. Among its prizes: camellias more th 100 years old. Open year-round, Monday through Saturd

Rockefeller Park 750 East 88th St., Cleveland, OH; (21 664-3103. The greenhouse, designed by Lord & Burnha in 1890, has been added to and is now an acre under gla More than 150,000 annual plants are grown here for par and gardens throughout the city. Open daily.

San Francisco Golden Gate Park 501 Stanyan St., S Francisco, CA; (415) 666-7077. A prefab design erected Lord & Burnham, the 1878 wood-and-glass conservatory currently under renovation. When it reopens in four yea high-altitude orchids and carnivorous plants from Born will again be on display.

Sonnenberg Gardens 151 Charlotte St., Canandaigua, N (716) 394-4922. This 1903 conservatory designed by Lo & Burnham includes a domed Palm House as well as sep rate rooms for orchids, begonias, and other tropical plan Open daily May through October. *Jessica Goldbe*

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PHILIPPINE FUSION

Influenced by the styles of Europe, Asia, and the Americas, classic Philippi furniture is enriched by local tradition

By Augusto F. Villalon

The unique Philippine style begins with a blend of Chin Mexican, American, Spanish, and other European inspirati but that is only the start. As in all colonies, for influences are adapted and fused into something ne suit the local climate, the local traditions. You see a wood table in a European style combi with carved Chinese ball-and-claw feet. P wood surfaces are sometimes embellis with carving or with inlaid floral or arabe patterns in shell or bone.

Furniture from different areas of country can be identified by specialists. F the Ilocos province come simple, solid fo The Chinese influence is particularly strong in Batangas province south of Manila. In the P panga region north of Manila is found espec ornate furniture, compared with the delicate in pieces of neighboring Bulacan.

Dense tropical hardwood in rich shade brown, red, and yellow is the furniture mate of choice and because of the and humidity, woven seat fine rattan cane are prefe over upholstery.

Pieces like these serve the inspiration for Milling R new Colonial Legends Col tion, a group based on anti from the tropical belt. ■

1. Early-19th-century bench or kapiya of tindalo wood made in Batangas. 2. Round narra wood table with bone inlay 3. Rattan two-seater. 4. Four-poster narra bed with caning from the Ilocos region. 5. Sideboard with bone inlay. 6. Chest of drawers inlaid with fish backbone. 7. Two-toned wood table, circ early 1900s. 8. Red narra and kamagong cabinet inscribe with its maker's name, Isaac Chico. 9. A rare single daybed w bamboo slats in molave frame with tindalo legs.

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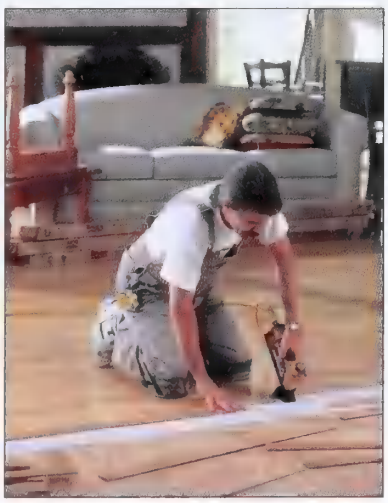

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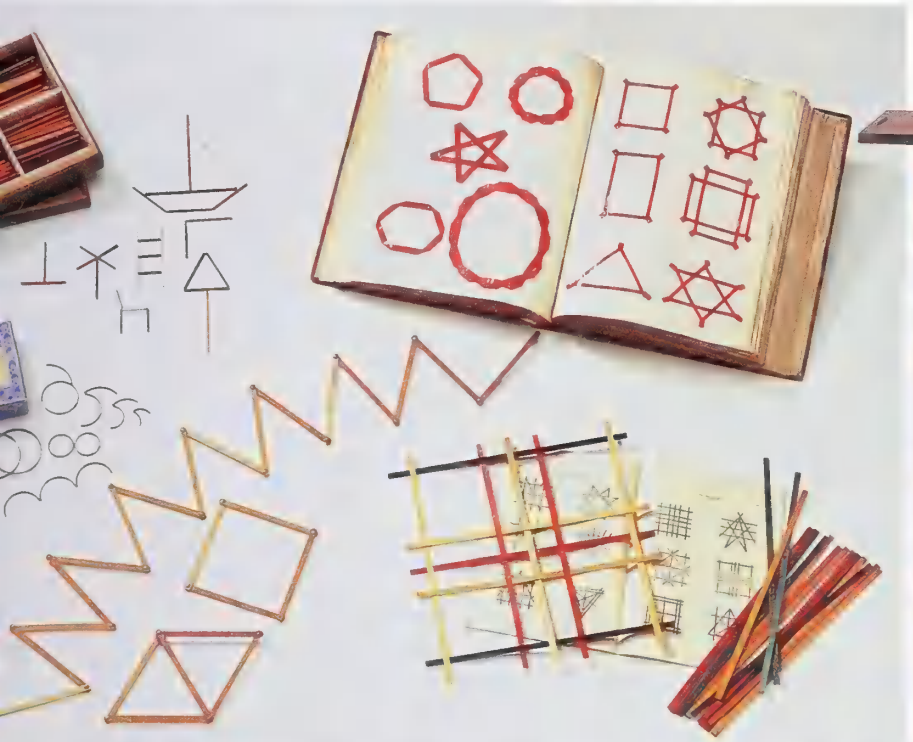
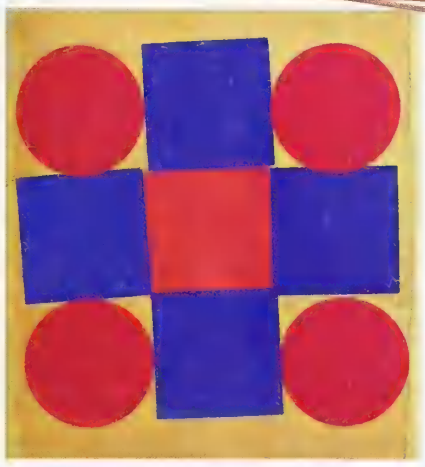
CHIPS OFF THE OLD BLOCKS

hildren focused on form in Froebel's turn-of-the-century ndergarten—and later turned it into art and architecture

CHRISTINE PITTEL





ey are a talisman of architectural history. Every iring designer knows the name from the lecture Frank Lloyd Wright, who always credited his se of space to the Froebel blocks he played with a child. But what exactly were these treasures?

The mystery is solved in a fascinating new ok, *Inventing Kindergarten* (Harry N. Abrams, ., $40) by Norman Brosterman, who had just duated from architecture school and was curious ut Froebel when he began picking up old sets of lding blocks at flea markets back in the 1980s. "I l one of these before I knew it was Froebel," says sterman, holding out a small wooden box rked "Occupation Material for the Kindergarten, t No. 3." Slide open the pencil box–style lid and ide is a simple cube, made up of 8 one-inch-are maple blocks. As Brosterman eventually dis-ered, this was the third in a carefully wrought uence of object lessons that together made up a olutionary approach to teaching.

This unique program was conceived in the 0s by an obscure German mineralogist named Friedrich Froebel, who had great respect for children and understood the significance of their play. At a time when many children under the age of seven did not attend school, Froebel recognized that even the very young were ready and able to learn. He started his own school and called it "kindergarten," combining the German words for "children" and "garden." Froebel's concept swept the world, and hundreds of kindergartens staffed by his followers opened across Europe, Russia, the United States, and Japan.

Brosterman deftly reconstructs the materials and methods that constituted Froebel's original curriculum, in which nothing was strictly representational or ready-made. That was the poetry of his system—each elemental object could be anything and everything, and the child became the architect of his own formation. Froebel's attitude toward what he called the "free republic of childhood" is clear by the fact that he chose to refer to each lesson as a "gift." There were twenty gifts in all, beginning with hand-crocheted wool balls >

Object lessons, clockwise from top right: Understand the interrelationship between the sphere, cylinder, and cube and you understood kindergarten, according to Friedrich Froebel. This design, made with gum-backed paper shapes, comes from a child's album c. 1890. Children manipulated simple materials into new forms.

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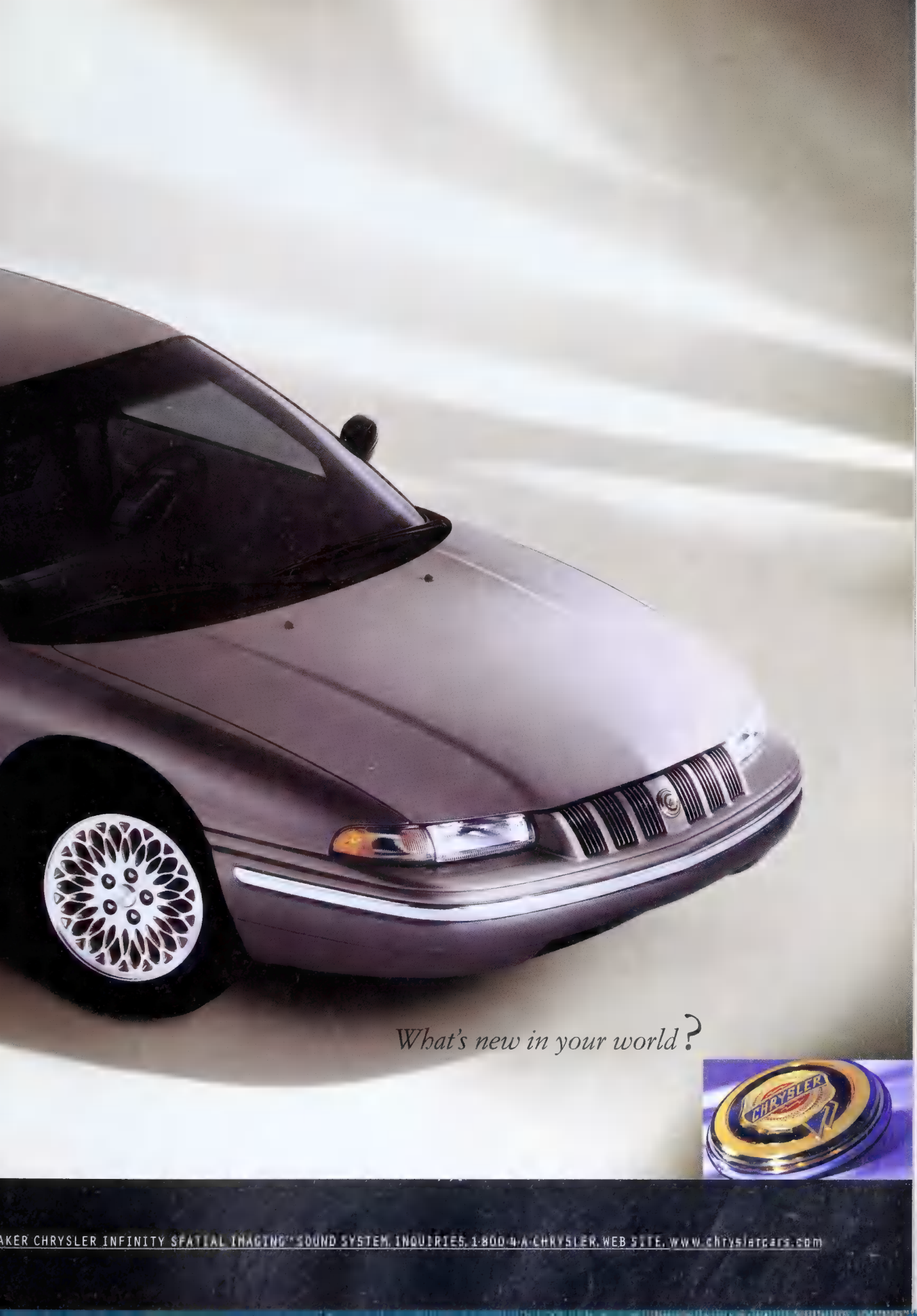

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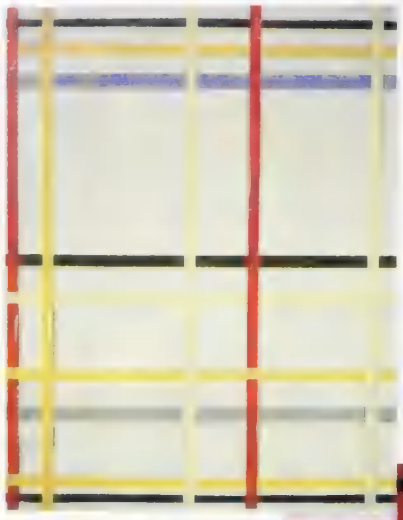
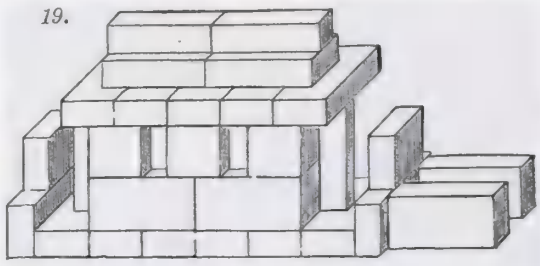
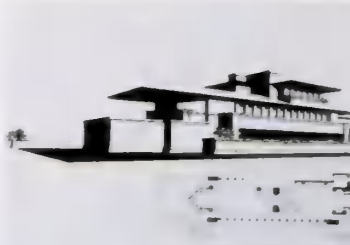


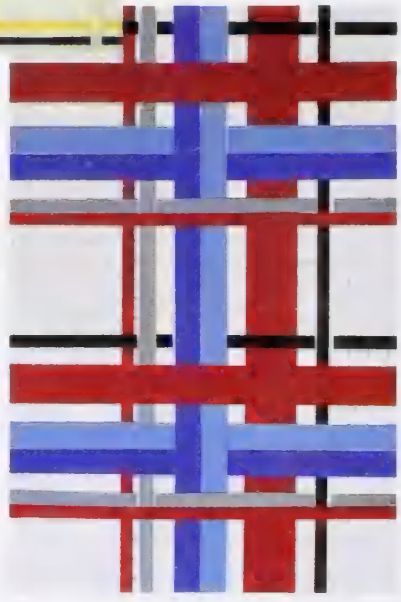
Maybe the seminal Modernists learned everything they needed to know in kindergarten



19.

House.





Piet Mondrian banished the pictorial to concentrate on structure in New York City III *(above), composed of paper strips on canvas. Right: A kindergarten teacher's paper weaving, c. 1890. Above, far right: Frank Lloyd Wright's Robie House had its roots in kindergarten block building. Above right: Illustration from teacher's manual.*

on a string. Thrown, the ball was motion made visible, and could become a cat pouncing or anything else a child wanted it to be. The second gift was also a ball, but this time made out of wood and accompanied by a cube and a cylinder. The sphere and the cube are opposites in form—the sphere with no flat planes and the cube with no curves—and the cylinder is the link between them. To explain this, Froebel spun the cylinder (suspended asymetrically from a string) so the child could see it apparently turn into a sphere, and spun the cube so the child could watch it become a cylinder, demonstrating the reconciliation between opposites in a way youngsters could understand.

The interconnectedness of all things was at the heart of Froebel's philosophy. The next four gifts shared the same dimensions as the solid cube, but these cubes were divided into increasingly complex components, including rectangles and triangles in addition to the squares. These blocks were never haphazardly dumped out the way they are today. Instead the box was set upside-down on the table, the lid gently slid away and then the box [illegible], revealing the complete cube. Children could take the cube apart and put it back together, exploring the relationship of the parts to the wh If you isolated one face of each block you would have the wooden or paper tiles of the seventh gift. Pupils sat at ch height tables scored with a one-inch grid and arranged tiles into snowflakelike patterns, changing the design by re ing the parts. In Froebel's universe, the whole was ne destroyed but always kaleidoscopically transformed.

Froebel's system progressed from solid to plane to (the next gift was sticks) to point (pricking paper) and t returned to line and plane again with interwoven woo slats and paper strips. The 19th gift consisted of peas sticks, combining point and line to express volume in a pr itive version of Tinkertoys. While his fellow students w diligently making rectangular forms, R. Buckminster Fu built his first geodesic dome in a Milton, Massachuse kindergarten. As he later told the story, "The teacher ca all the other teachers in to take a look at this triangular st ture. I remember being surprised that they were surpris The final gift was modeling clay, bringing the sequence circle back to solids.

The universal language of geometric form was use invoke the essential unity and logic of God's creation (a te straight out of German Romanticism) in a program t involved much more than blocks. But for Wright, "the smo cardboard triangles and maple-wood blocks were most im tant," as the master builder wrote and Brosterman quotes. are in my fingers to this day." Wright took from the sys exactly what Froebel intended. "The virtue of all this la the awakening of the child-mind to rhythmic structur Nature," Wright continues. "I soon became susceptibl constructive pattern *evolving in everything I saw*. I learne 'see' this way and when I did, I did not care to draw ca incidentals of Nature. I wanted to *design*."

In Wright's floor plans, as in Froebel's classroom, th is a structure underlying all things. Wright would start wi geometric motif like a circle or a hexagon and then exp and explode it, stretch it, and shape it into a building plus nishings. "At Unity Temple you walk into a cube and yo surrounded by cubes," says Brosterman. "The light fixtures spheres hanging from cubes. It's a continuum of geometric

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relationships, and of course Wright even talked about his work in Froebelian terms. He called it organic architecture."

But Wright wasn't the only child who understood this abstract language of geometric form before he had even learned to read. According to Brosterman's research, Le Corbusier, Paul Klee, Piet Mondrian, and Wassily Kandinsky all attended Froebel kindergartens. Walter Gropius even designed a building for one, and Josef Albers, who taught the basic Bauhaus course, trained as an elementary school teacher and would have been familiar with the system. Georges Braque, the coinventor of Cubism, probably sat in a kindergarten class and made pictures of the world with small triangles and cubes. "Millions of people went through this system in its heydey—roughly the half century before World War I—and obviously not everyone became a painter or an architect," says Brosterman. "But for those whose brains were running in that direction, what an interesting thing to learn between the ages of three and seven—that you can assemble all things, in a sense, from abstract parts."

In the introduction to his book, Brosterman quotes Virginia Woolf, who wrote, "On or about December 1910, human character changed." Abstract art was suddenly the new mantra. How did this radical visual paradigm take hold? What connects so many of these seminal Modernists? Here Brosterman goes out on an intriguing limb. "It was the seed pearl of the modern era, and it was called kindergarten."

So why did such a successful system vanish? "You have to consider the context," says Harriet K. Cuffaro, a professor at the Bank Street College of Education in New York. "In this country, after the Civil War, unity was a paramount concern, and Froebel's philo phy was a perfect match. Then th was a shift in the intellectual curr during the Progressive period. Educa like John Dewey took a more sec view—children were better off learn about what Dad does at work and M does in the kitchen. Froebel was see too abstract, too spiritual, too mystic And as his ideas spread further from source, they were inevitably dilu That, combined with the rigidit some of Froebel's disciples, comprom the system.

"As always, the educator's b question is, What is worth knowi observes Cuffaro. Froebel's mom seems irretrievably lost (along w the blocks, which occasionally re face at flea markets). But perhap enough people read Brosterman's p vocative book there will be ground a resurrection. ■

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UP ON THE ROOF

An architect's freewheeling imagination elevates unassuming Craftsman bungalow in Minneapol

By Thomas Connors

"We knew we'd need to do something," says Minneapolis architect G frey Warner as he climbs the steps of the seemingly modest bungalow shares with his wife, "but to tell you the truth, I had no idea we'd do *th* What they've done is extend the cramped upper story of the 1925 house ward with a cluster of dormers that nestle on the pitched roof like a l village. Incongruous as this sound, the effect is understa almost organic, as if the house simply spread out of its own acc

At 32, Warner possesses unjaded enthusiasm of an un graduate let loose at the draf board for the first time. While ut serious about architecture, he ap ciates the serendipity of design doesn't account for what he's ated with some heady philoso When asked about the arc of co gated steel facing one of the d ers, he says with a laugh, "It's ch stuff. It curves. I think it's a nice terial. And I just adore Quo huts. So there's a little of that in ration there. That's about as th retical as I get."

The house (center left) now supports a constellation of eye-catching dormers (top and bottom, left). Redwood-stained the same color as the roof of the house, they are unobtrusive when seen from the street. In the bedroom (above), space-saving storage-area doors slide up to the ceiling.

Like many homeowners do their own renovations, Wa started small, refinishing floors figuring out what to do with kitchen. "We cook a lot, but didn't want to spend a lot of mo And we didn't." Rather than rep the cabinets, Warner refreshed t by simply painting the center p els. More ambitiously, he knocked through the ceiling to add a skylight, l ing the joists exposed for the visual appeal of the rough-hewn beams in c trast to the smooth finish of the kitchen's woodwork. "There's noth terribly unusual about the kitchen," he says. "It's just comfortable." that's true: The room, although artfully imagined, looks as if it just fell place as meals were made and coffee sipped in the diminutive eating n

Upstairs—where two tight rooms have been transformed into a cious suite—is another story. A collage of mundane materials (pallet w salvaged doors, corrugated steel for wainscoting) and engineered effects (ted doors, reminiscent of gates on old service elevators, slide up to the c ing from closets and storage areas rather than open into the room, s

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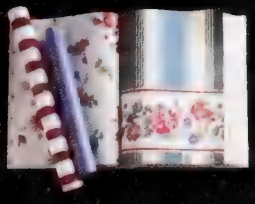

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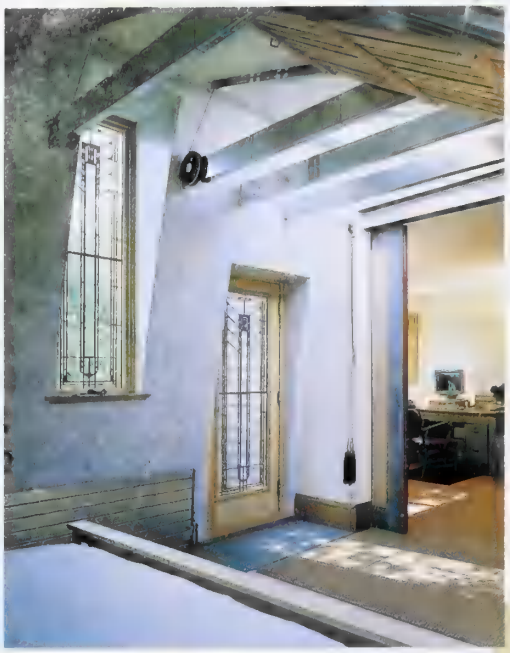
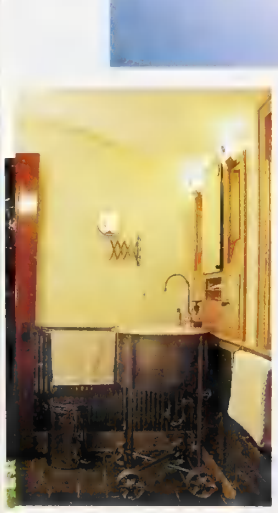
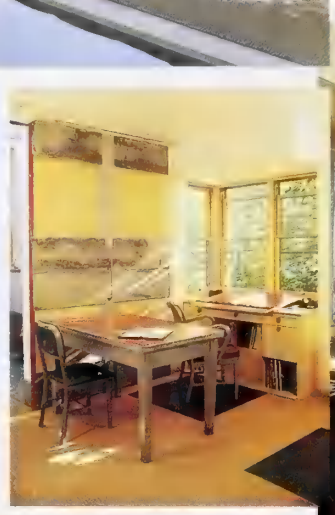


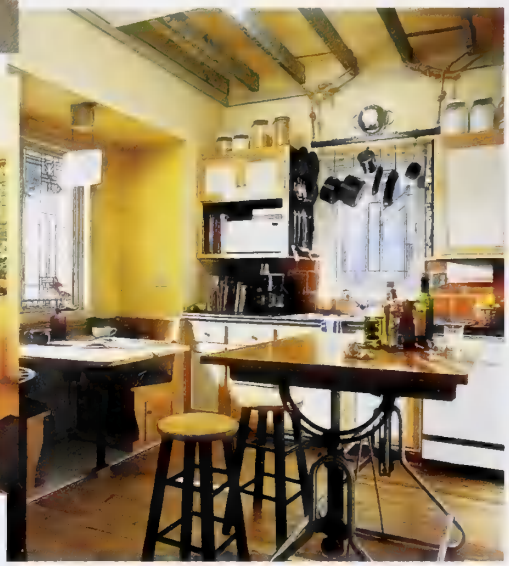
In the kitchen, the architect owner added a skylight and freshened cabinets wit paint. Upstairs he transformed two tight rooms into a spacious bedroom-office suite

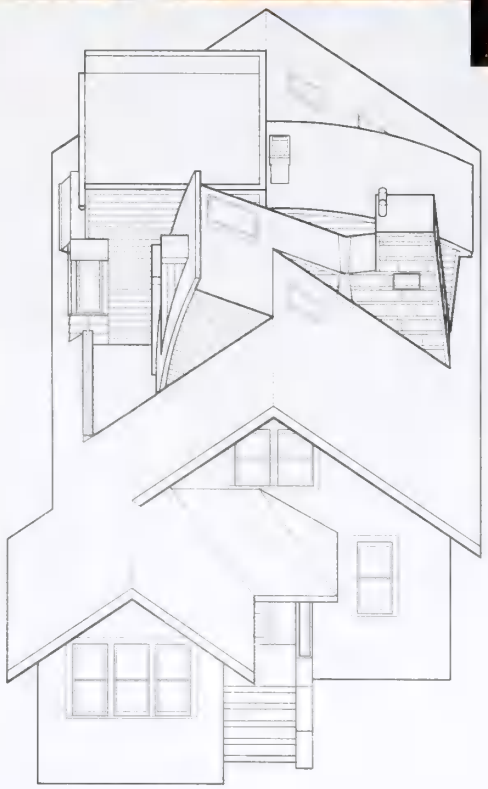
they don't eat up space), it suggests the treehouse of an unusually inven child. "I call this Frankensteining," says Warner, pointing to the mas sliding door—actually two doors bandaged together with sheets of met separating the master bedroom from his office. "It's taking one thing adding something obviously different to it: adding a kind of beautiful cr to something in order to make it work."

Assembled in a similarly recombinant fashion is a faceted, ellip floor-to-ceiling structure—a wall-cum-storage unit—constructed f pallet boards and dominating the loftlike space. One side forms the r interior wall of the office, other—running parallel to bathroom wall—creates a na passageway that provides ac to the bedroom when the o doors are closed. For Warner, traveled through Italy after ta his degree, this hallway ec the tight byways of Ven "Where Frank Lloyd Wr would compress space f above, I like the kind of comp sion you experience in an all like having the feeling of b between two buildings."









Housed within the dormers (drawing, left) are the bedroom (top) with its Andersen Art Glass windows, a bath with such owner-designed features as a salvaged sink enclosed in a sheet metal drum (center left), and the office with its "Frankenstein" door (center). Above: A drafting table serves as a prep area in the kitchen.

Entirely new is the b room, a well-lit cynosur luxe (a shower stall clad in colored slate), utility (a cu holed case serves as linen c and vanity), and whims wheeled washbasin dubbed " Trojan Sink"). In the bedr the barely curved wall prov a relaxed contrast to the ar of the roof. The space, pai a pale, mottled blue sugg ing stucco, is broken by a tall window and door that leads to a tiny ter

With so many materials and moving parts, Warner chose to unify space with a sophisticated blend of warm tones (from the Berber ca maple floors, and Baltic birch plywood and red alder millwork) and accents (in the silver paint on the office furniture and bed frame). "I colorful things, but I don't trust myself when I do colorful things. besides, I want this to age gracefully, to be somewhat timeless. I didn't it to look like it was done in this year's color."

Summing up his $25,000 project, Warner remarks, "You don't nee live in a huge house. We only added about 200 square feet. We just ma so that we could inhabit more of the space." ■

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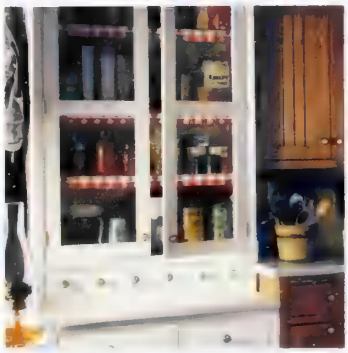

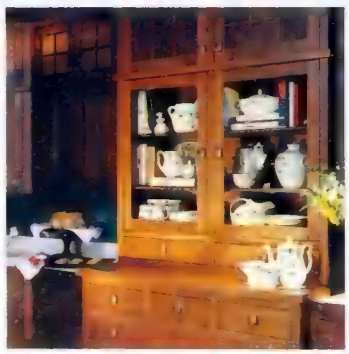

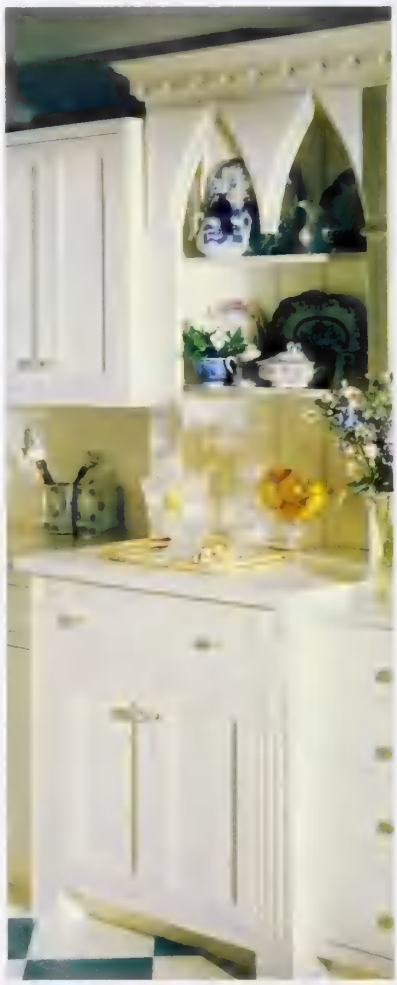

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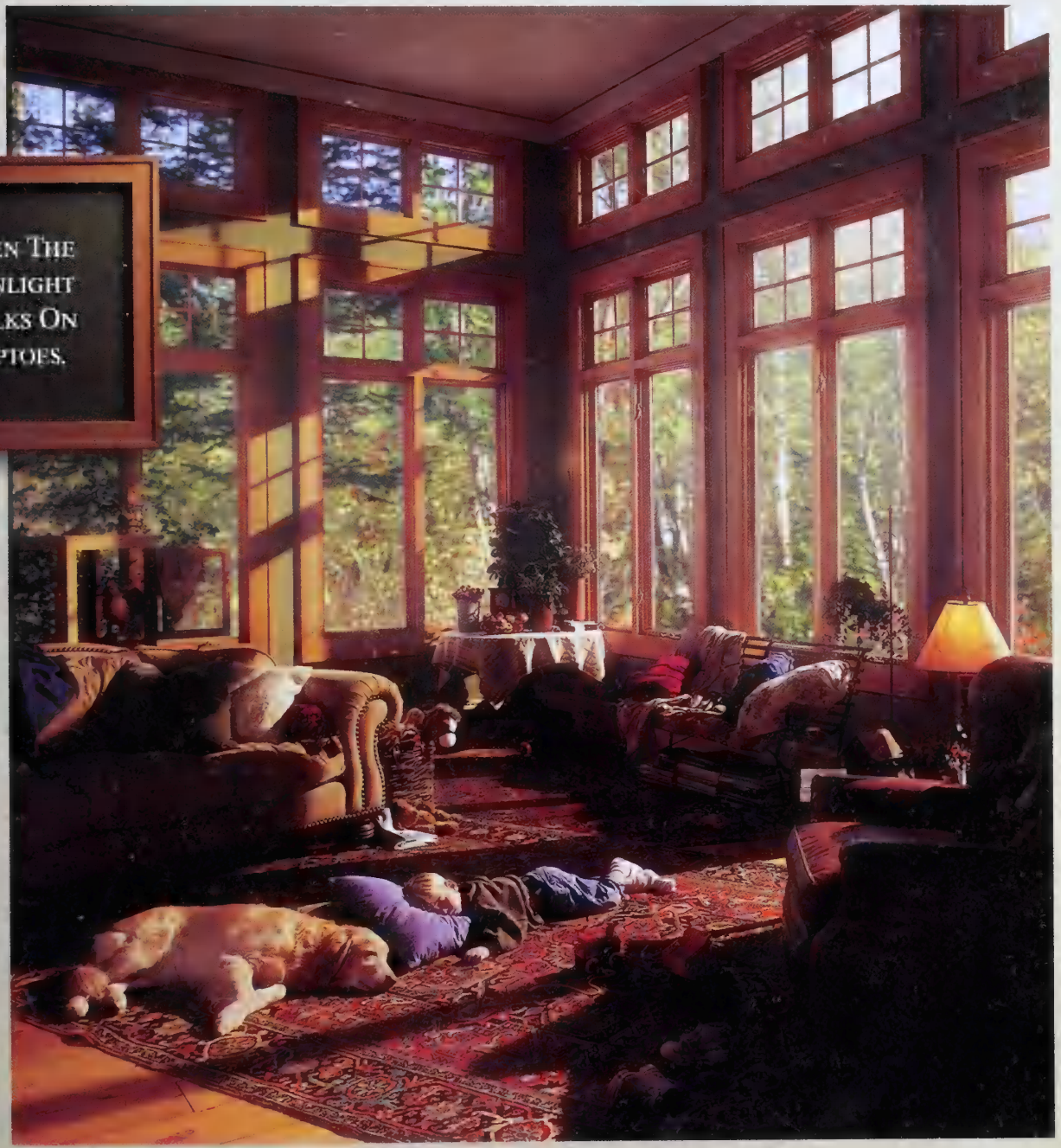

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THE ECO KITCHEN

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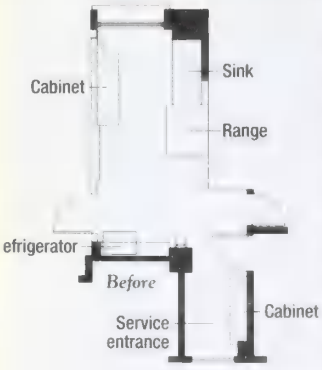
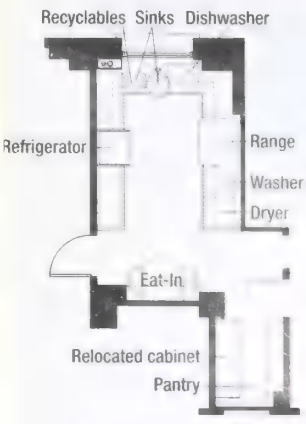
BY MICHAEL WAGNER





After

A narrow, dingy old galley kitchen in our New York apartment was where my wife, Nicole, and I clumsily prepared meals for our friends. Its only redeeming feature: solidly crafted cabinets, installed in 1916, which stood seemingly impervious to the passage of time under fifteen coats of paint.

As a writer on environmental design, I wondered whether I could remodel the kitchen in a way that wasn't wasteful or harmful to the planet. After researching cabinet construction methods, energy-efficient appliances, and ways to keep unhealthy chemicals out of the home, I decided to try. I enlisted Andrew Fuston, a New York interior designer committed to ecological values. Borrowing twenty inches from the dining room, Fuston widened the kitchen just enough to give us an efficient U-shaped layout with new cabinets all around. The old cabinets, solid maple, were stripped with a low-toxic paint remover. One was relocated in the service entrance, which became our pantry.

I looked into more than half a dozen cabinet companies, but none could assure me that their products were made without formaldehyde glues or that their wood came from well-managed for Jim Glomb of Goose Hollow Millwork, a cus cabinetmaker in Garnerville, New York, c closest to offering what I was looking for. Gl minimizes waste when ordering materials applies a satiny water-based finish instead of polluting solvent-based ones that most cab shops use. He made the cabinets out of solid ch and cherry veneer laid over a low-formaldeh board called Medite II. EcoTimber Internati and Architectural Forest Enterprises in the Francisco Bay area supplied this wood from Pe sylvania forests with strict environmental man ment standards.

Terra-cotta tile, salvaged from 19th-cen French manor houses, was our choice for the fl For the countertop and backsplash we use almond ceramic tile made of 60-percent recy windshield glass, laid with low-toxic adhesi Incandescent lights were fitted under the cabi and halogen accents placed over the sink and in pantry. Although not as energy efficient as fluo cents, they produce a warm, hearthlike glo

The former service entrance became a pantry (see plans, left) fitted with the old kitchen cabinets (top Recyclables are stored in a slide-out undercounter drawer to the left of the sink (above left). Undercou dishwasher, washer, and dryer are energy- and water-saving appliances from Asko (above right).

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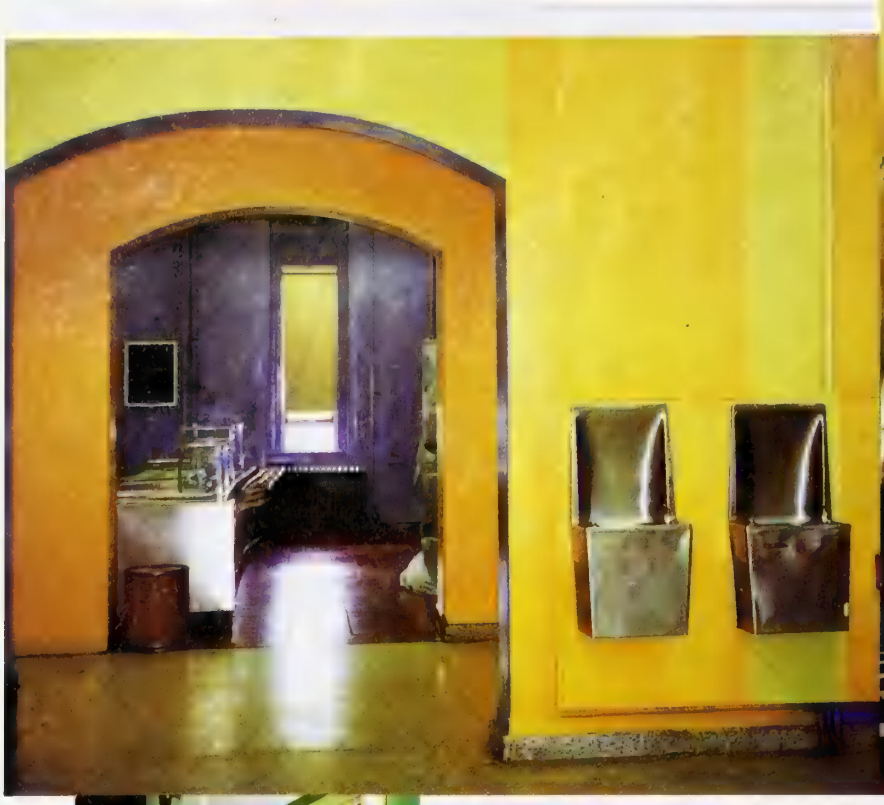

SCHOOL COLORS

With the application of a fresh coat of paint, a New York organization is making a big difference in urban public schoo

By Jane Margolies

Fourteen-year-old Chanty Svay, a student at Middle School 57 in the Bedford Stuyve neighborhood of New York, volunteers to paint to make her school look better. Lucretia D boom box under one arm, says the work calms her down. For their efforts the students points toward prizes, and Davis has her eye on tickets to a Knicks game. But A Martinez does not keep track of his points. "I just paint because I like it," he

These students and others are painting under the direction of Publicol not-for-profit organization founded by civic-minded industrial designer Ruth L Shuman to transform drab, often graffiti-scarred schools into warm, inviting plac learning. Shuman first took her idea of reviving schools with paint to a junior school in East Harlem. That was nearly three years ago. Working with student volunteers from the Estée Lauder company, Shuman made the school brighter livelier. Now with three schools under her belt, she plans to write a how-to ma to share her recipe for success. Here's how it works: Once she has the cooperati the school staff, Shuman organizes a student Paint Club. The club meets after sc and decides on a color scheme. Enticed by prizes such as cassettes and circus tickets, the stu tape, prime, and paint with high-gloss latex donated by Benjamin Moore.

A school looks joyful after Publicolor has worked its magic, but that's just part o payoff, according to Shuman. The students have acquired a marketable skill and have tak job from start to finish. Best of all, school spirit soars. At Middle School 57, which faces a of abandoned buildings, there's a buzz in the air. Wearing paint-spattered pants, Shuman veys a multihued stairwell with satisfaction: "My belief in color has been affirmed." ■

Drab schools (left) come alive in every color of the rainbow. "I try to stimulate the eye—t keep the mind alert," says Publicolor's Ruth Lande Shuman (left, second from top, on right)

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CHAIRS TAKE CENTER STAGE

Director Robert Wilson's passion for chairs inspires a series of striking photographs by Laurie Lambrecht

By Susan Kleinman

Robert Wilson's chairs span the globe and the centuries and range from haute to humble. Photographer Laurie Lambrecht captured the beauty of even the simplest chairs in the light that streams through the windows at the Watermill Center, where the director houses his collection.

Robert Wilson has loved chairs ever since he was a c
"An uncle gave me a small, beautifully proportioned c
when I was ten," recalls the acclaimed theatrical director
designer. "I have been looking at chairs ever since."

Wilson has done more than merely admire seating
has created chairs for almost every one of his producti
beginning with a hanging wire chair for *The Life and Tim*
Sigmund Freud in 1969. "They're like characters in my pl
the designer says of his Stalin chair, his Einstein chair
Queen Victoria chair, and others.

Wilson's sculptural furniture is in many importan
collections, and he has gathered hundreds of other chairm
ers' classics, from an original Emu chair to a tattered ca
butterfly seat. He keeps some chairs in his TriBeCa loft; do
more are at the Watermill Center on Long Island, where
son has lined them up in neat rows, school-room style.

Wilson opened Watermill in 1992 to bring toge
established and emerging artists from around the w
to produce plays. When he decided to renovate the Ce
two years ago, the Byrd Hoffman Foundation hired La

Wilson has a particular fondness for child-size chairs and has collected a wide assortment of them, including a graceful armchair (above left) and a canvas butterfly seat (below right). "They're almost like mug shots, aren't they?" Lambrecht muses, pointing to "full-face" and profile shots.

brecht to take the pre-renovation photographs.

"I was immediately captivated by the chairs," says the tographer. "I had always been fascinated by the way chairs lmost a shadow of the person who last sat in them, and I intrigued by the way the natural light that flooded these rs looked almost eerily theatrical." Lambrecht pho- aphed dozens of chairs at Watermill that summer and t on to shoot several other collectors' favorite chairs as . "Soon," she says, "I was hearing about great chairs from nds and friends of friends. My pile of photographs was ving, and I had no idea what I would do with them."

When Lambrecht showed the pictures to John Danzer, he offered her a one-woman show at his garden furnishings store in New York, Munder-Skiles. Last winter's group show at Munder-Skiles, "Immortalizing Eden" (see House Beautiful, December 1996), included Lambrecht's garden photography.

"Laurie and I share two passions," says Danzer. "We both love gardens, and we're both wild about chairs."

"Wild" may be putting it mildly. Danzer keeps a picture of his own favorite chair in his wallet the way some people carry snapshots of their grandchildren. "It's my puppy," he says with unabashed pride, adding that Lambrecht's photograph of the 200-year-old Samuel Gragg chair is included in the exhibit, which runs from May 9 through June 20. ■

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BEWITCHED AGAIN

aring that Jane and I were taking our daughters on their trip to Europe, my friend the photographer Oberto Gili ed us to spend a few days at his family farm in northern y. It turned out to be the high point of our trip. After a gical day visiting the seaside ports of Portofino and allo, we returned to Oberto's house for a wonderful din- that he had stayed home to prepare.

n honor of our visit, he invited an architect, a garden gner, a writer, and a woman highly regarded as a local ch, much to the delight of our two girls. Sitting under stars that evening, waiting for dinner to be served, my confided that she felt like she was in a Fellini movie. That was almost fifteen years ago, but it all came back to ecently when Oberto invited us to eat the pasta he ked for our food feature this month. Since we last vis- Bra, the town near Oberto's farm, he has planted a eyard among the peony fields he was harvesting during visit. At our recent New York dinner he served a few tles of the first wine from those vineyards, aptly called "Peonia." Oberto's cooking was as good as we remembered, and he was intrigued to hear that our elder daughter has become a professional chef.

Amy, having been inspired by many cooks, Oberto surely among them, gave up her job as a graphic designer two years ago to attend the French Culinary Institute. She is now the pastry chef at Matthew's here in New York. Now that I think about it, I should invite Oberto to lunch there. Maybe his friend the local witch will even fly over for the event, with or without aircraft. On one of our return visits to Italy, Jane and I ran into her at a party at the furniture fair in Milan. Surprised to see her, we said, "How did you get here?" "Oh, you know," she responded, waving her hand in the air.

We've done some creative hand-waving around here, too. Starting this month Phyllis Theroux, whose new collection *The Book of Eulogies* (Scribner) will be out this spring, is writing a monthly essay "Homing In," which will wind up each issue. Our editor Peggy Kennedy's monthly column, now called "Scrapbook," can be found this time on page 50.

Louis Oliver Gropp

EDITOR IN CHIEF

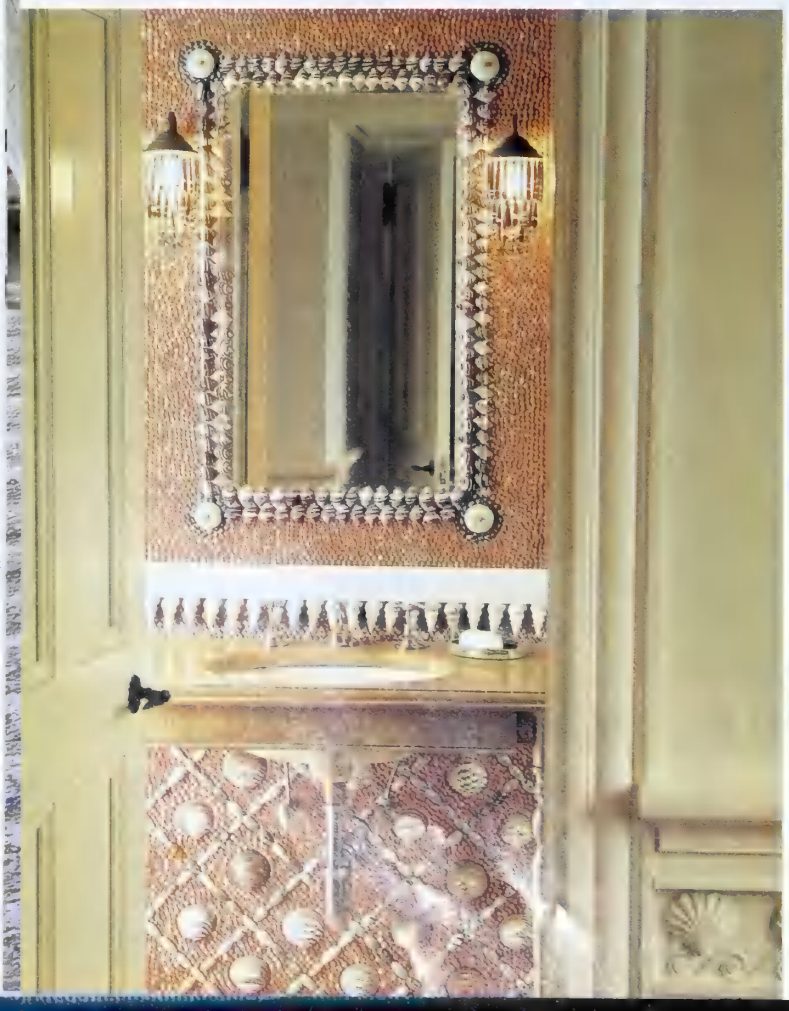
ALL IT SHOULD HAVE BEEN

Restored to a perfection it had never known, landmark seaside house becomes a showcase or fine antiques and superb new workmanship

MARTIN FILLER PHOTOGRAPHY BY OBERTO GILI
PRODUCED BY CAROLYN SOLLIS

On the meticulously detailed second-floor stair landing of a ntury-old Shingle Style house in Southampton, New York, remodeled architect Samuel White and with interiors by Jed Johnson and Alan nzenberg, glass spheres and chandelier by Dale Chihuly speak of the ners' dual interest in historic preservation and contemporary crafts.

A vast hooked rug by Stephen Anderson unifies the living room, with its groupings of Victorian-style chairs upholstered in embroidered fabric by Chelsea Editions. Opposite, top to bottom: The white-lattice-paneled sunroom facing the ocean to the south contrasts folksy hooked rugs with green-painted Regency chairs from Mallett, London. A seashell-inlaid tabletop and majolica fish plate carry on the maritime theme of the beachfront house. Extensive new architectural details were added, such as the transomed double doors flanking the living room mantel.



he short list of things that improve with age can now be ed the homes of one high-powered New York couple—she rt world mover-and-shaker, he a successful executive. Ten s after they completed the extensive renovation of a vast k Avenue flat they embarked on an even more ambitious amation scheme: the virtual rebuilding of a turn-of-the-tury Shingle Style house in the Long Island village of thampton, New York.

This majestic oceanfront landmark, a splendid example he large-scale vacation cottages that rose all along the er Atlantic seaboard from the end of the Civil War till the et of the Great Depression, was a veritable wreck, save for still-noble vestiges of its rior architecture. The wife, essionally active in historic ervation, immediately de-ed the hand of a major ar-ect, coming to the opinion the house must have been gned by Stanford White, in because of its stylistic sim-ities to his nearby Shin-ock Hills Golf Club. The ple hired architect Samuel ite, a great-grandson of the ndary Stanford, to super-the exterior restoration and interior space planning, with firm of the late Jed Johnson and his partner Alan Wanzen-responsible for the interior design and architectural de-ng. Closely supervising all the participants was the wife, d with suggestions throughout the exacting process.

The task the designers and clients faced was twofold: to in the strong character of the original structure and its tacular site atop the ocean dunes while correcting the y deficiencies this ostensible dream house concealed ind its grand façade. Surprisingly, some of the historic res-ces on the East End of Long Island were not built with rior detailing equal to their imposing exteriors, and this one of them. Furthermore, decades of creeping neglect thoughtless alterations—such as enclosing porches and onies which threw off the solid/void rhythms of this clas-composition—spurred an all-out effort that was not so h a restoration as it was a complete rebuilding. "By the e we finished," says Sam White, "there was, I think, just interior partition still in its original position. Every wall, y door, every window, every pipe, every wire was replaced."

Also put back were a clear sense of site and local his-. This time, the owners determined, the house would become all it should have been in the first place. One major paradox was that despite its sprawling size, the house lacked a clearly defined master bedroom suite. After considering several lateral moves to expand a central, ocean-view bedchamber, Johnson and the husband hit upon the brilliant solution of literally going through the ceiling to the top floor of the house, incorporating the space above to create a stunning double-height volume. A new Palladian window, centered on the symmetrical beachfront facade, now affords a clear hierarchical order and, not incidentally, breathtaking views of the waves from the owners' bed.

The faultlessly considered detailing that Johnson and his chief assistant, Arthur Dunnam, added in each room is such remarkable sleight-of-hand that the thoroughness of the enterprise is undetectable. Soon after the restoration was completed, one lifelong Southampton resident came by to look at the house he had known since he was a boy. Entering the vastly improved library, he looked around and exclaimed, "Why this is exactly as I remember it!"

Because of the dazzling sunlight that reflects off the sea and strand to the south of the house, the owners—who have a small but noteworthy collection of modern and contemporary works on paper in their New York apartment—here confined themselves to historical and decorative objects in ceramic, glass, metal, wood, and other materials not susceptible to fading and damp. How, then, could the couple satisfy their impulse toward the arts? According to Dunnam, the wife "evolved a concept of playing up the crafts aspect, so that whenever there was a choice of materials or detailing we tried to select something that had a hand-wrought feel to it, such as craftsmanlike tiles, hand-embroidered fabrics, hand-hooked rugs. She favors a restrained palette that ranges from beige to pale green, but it works because the views are so wonderful. The interiors don't compete at all."

Counterbalancing the appropriately watery and sandy color scheme are solid, serious English antiques in dark woods. "It may feel rather formal for the beach," concedes Dunnam. "But they're not the kind of people who are going to run around the house in swimming suits and suntan oil. The architecture sets up a certain stateliness, but it also has such a high level of comfort that it's really very relaxing."

The entry façade of the Southampton beach house (above) is part of a complete exterior restoration by architect uel White, a descendant of Stanford White, who may have designed the Shingle Style structure. Opposite, clockwise from op left: The brick-paved front hall is reflected in an eagle-topped Regency convex mirror and a pair of mirrored sconces ve a marble-topped neoclassical console table; overhead hangs a Dale Chihuly chandelier. Shelves are filled with some of e owners' large collection of English, French, and American majolica. To insure privacy without a curtain, powder room windowpanes are filled with slumped glass. In the manner of an 18th-century grotto, walls are encrusted with shells.

To encourage lively conversation, the owners chose a round dining table, which they encircled with a dozen George III mahogany chairs. Cream-and-green-striped horsehair fabric by Clarence House. Overhead, an 18th-century Swedish chandelier with a scallop-shell motif. Opposite, top to bottom: Fireplace surround of playful Fulper mermaid tiles, anchor andiron. Oceanfront façade was reworked to add a double-height Palladian window for the new master bedroom and to reopen original lunette balconies at each side. Porch was also put back to its original state.

FOR MORE DETAILS, SEE READER INFORMATION

Atop the dunes and facing the Atlantic (below), a deck ends at a stairway leading down to the beach. Bottom left: Freestanding tub in wife's bath was made from a stock fixture encased in a custom surround. Bottom right: Above the owners' four-poster bed, a hooked rug depicting a pair of lovebirds. Bed linens from Leron, New York. Opposite: A pure architectural invention, the new master bedroom was created by Jed Johnson and Alan Wanzenberg, who opened the third-floor ceiling up into the fourth story and inserted the ocean-view Palladian window, giving the house the principal bedchamber it had always lacked. Moldings, beams, and herringbone ceiling pattern are all correct to the years around 1897 when the structure was first built.

LIFE AT THE RITZ

When moving from a large apartment to a small condo at Boston's famous hotel, designer William Hodgins built cupboards for his vast collections, culled his favorite antiques, and gave the bland rooms architectural character

Most of the furniture in William Hodgins's new living room in Boston's Ritz-Carlton Hotel came from his old apartment. Although the sofa and matching chair are large and the Russian chair with gilt mounts is regal, the overall effect is cozy rather than grand. Right: On the rare occasions that Hodgins orders dinner from the Ritz dining room he enriches the table from his extensive collection of antique creamware.

By Elizabeth H. Hunter Photography by Oberto G
Produced by Carolyn Englefield

Moving from an 1887 apartment with high ceilings and elegant proportions small, bland condominium may seem like a step backwards, but William Hod had good reasons. The interior designer wanted all the conveniences of livin the residential tower of Boston's legendary Ritz-Carlton Hotel: the concierge in lobby, the parking garage in the basement, and, although he has only used it a times, room service. But the main reason for uprooting and downsizing is "the view in Boston"—across Back Bay and the Charles River. "I came up here one n when I was wondering whether to move," says Hodgins. "The Longfellow Bri was lit up and the lights of Cambridge were glittering beyond. That did it."

These vistas, seen through the wall-to-wall windows of his eighteenth-f aerie, mean that Hodgins's three modest-size rooms feel much larger than they re are. In his 10-by-13-foot bedroom he capitalized on the broad view by hangi mirror opposite the window. Hodgins's famous pale palette helps, too, because w

In the apartment of the ever-hospitable William Hodgins, one of three room is set aside for guests (above). A Russian wolf blanket drapes the Directoire day

Pale silk taffeta curtains rustle at the window. Left: In the foyer, which doubles as a dining room, the mirrored coat closet door reflects a corner of the t

s, and upholstery melt and merge to keep the rooms airy, as if floating gently
ve Commonwealth Avenue.

Fooling the eye is one thing; fitting all your stuff into small quarters is another. d you know decorators," says Hodgins. "We collect so many things." He put his ng genius to work, choosing a few large-scale upholstered pieces and several ptural chairs that look completely at home here. A weekend house absorbed r antiques, while large closets and clever storage in the city take care of treasures.

Giving his bland rooms grace and character was easy for Hodgins, who points that "a lot of people come to our firm for interior architecture." He installed es and dentil molding around the nine-foot ceilings and "nice high baseboards" w. The theme running through all of Hodgins's remodeling and decorating deci- s was to keep the contemporary feel of the apartment—"a modern shell for my things." To that end he chose the brightest of eight white paint formulas in his rtoire rather than a mellower shade; laid a floor of creamy faux-concrete tiles er than traditional wood parquet; and kept curtains simple. "Trying to make a apartment look old never works," says the dean of Boston interior designers.

Hodgins's living room (above) proves the decorating maxim that large-scale nents like 22-inch floor tiles and gray-painted partner's desk work well in small ns. Shelves display Berlin faience garniture and the designer's collection of 17th-, n-, and 19th-century bronzes. Right: 19th-century painting of hunting hounds.

Among the fine details, clockwise from above: From his bed Hodgins can look out at the Charles River; bedside chest and table were designed by Hodgins and painted as black lacquer chinoiserie by Robert Jackson. View of dressing room with a Hodgins-designed demi-lune commode; nude studies from Nureyev's estate beside the door. Meticulously arranged shelves in dressing room. Architectural details in master bath are as elegantly rendered as in a public room. Center: Creamware and ivory on commode.

WHISTLER

CURE FOR DECORATOR'S BLOC

Fixing up their country house, a pair of design professionals found themselves stalled until they enlisted the aid of a color-savvy friend and neighbo

By Christopher Petkanas Photography by Richard Felber Produced by Kaaren Parker G

In the luminous front hall (above), a bouquet of Casablanca lilies and cosmos. Table base is cast-iron deer antlers; pedesta display 19th-century copper weathervanes. Opposite: Two views of the more formal of two sitting rooms flanking the hall. In of a 19th-century copy of an 18th-century wing-back settee (above) is a fine example of a decoratively painted candlestand f the last century. Queen Anne maple breakfast table (below) serves a 1930s copy of an 18th-century camelback sofa.

r hear the one about the profession- who became so paralyzed designing hemselves that they finally caved in consulted a decorator?

That's what happened to Peter acora and Evan G. Hughes at their ic New England house outside the ge of Norfolk, Connecticut. In the 0s Ermacora made his name as a er of top-quality American furniture Greenwich Village at the same time hes was making his selling an inno- ve mix of flowers and antiques at his ray Hill shop. Today they work as .H. Peter, Inc., dealing privately, gning parties, and advising clients estaurant interiors, including that of York's Gramercy Tavern.

The quality that made the clapboard house in the Berkshire foothills so appealing was the same quality that made it such an albatross. "It was like a blank page," says Ermacora. "In an eighteenth-century house, which is what we had before, you put in eighteenth-century furniture and you've won the game. But this place did not call out for the specific things it needed. Modern, European, American—all would have been suitable. Evan and I can walk into a job and know precisely what to do in a heartbeat. But when we're the customers we get stuck."

Too many possibilities fed the men's inertia. They grasped at straws. Their pal Bunny Williams had just painted her drawing room butter yellow with a salmon wash. Hughes and Ermacora were sure this was the solution to one of their biggest problems. In fact, it looked ridiculous. Norfolk is Currier and Ives country, not the Mediterranean. They were getting nowhere.

"So we called Sheila Camera Kotur, a friend and neighbor who also happens to be a decorator," remembers Ermacora. "She jump-started the whole thing. Once she collaborated on colors and fabrics we were fine on our own."

For sitting rooms flanking the front hall, nothing more complicated than an off-the-shelf sand color was chosen for its ability to hold light. "It's got a lot of life without knocking you on the head," says Ermacora, "and objects look terrific against it." Off-white is the no-brainer in the dining room, ultimately ensuring

In the dining room, a passion for vernacular American furniture comes through in a modern hand-planed copy of an -century Pennsylvania chair table (opposite). Wooden hitching-post mold is late 19th century; the owners also own an iron post cast from this form. New England banister-back chair is 18th century. Above: Dead space left of the fireplace was ished with a custom cabinet. Wood, iron, and tin chandelier is an early-20th-century copy of an early-19th-century design.

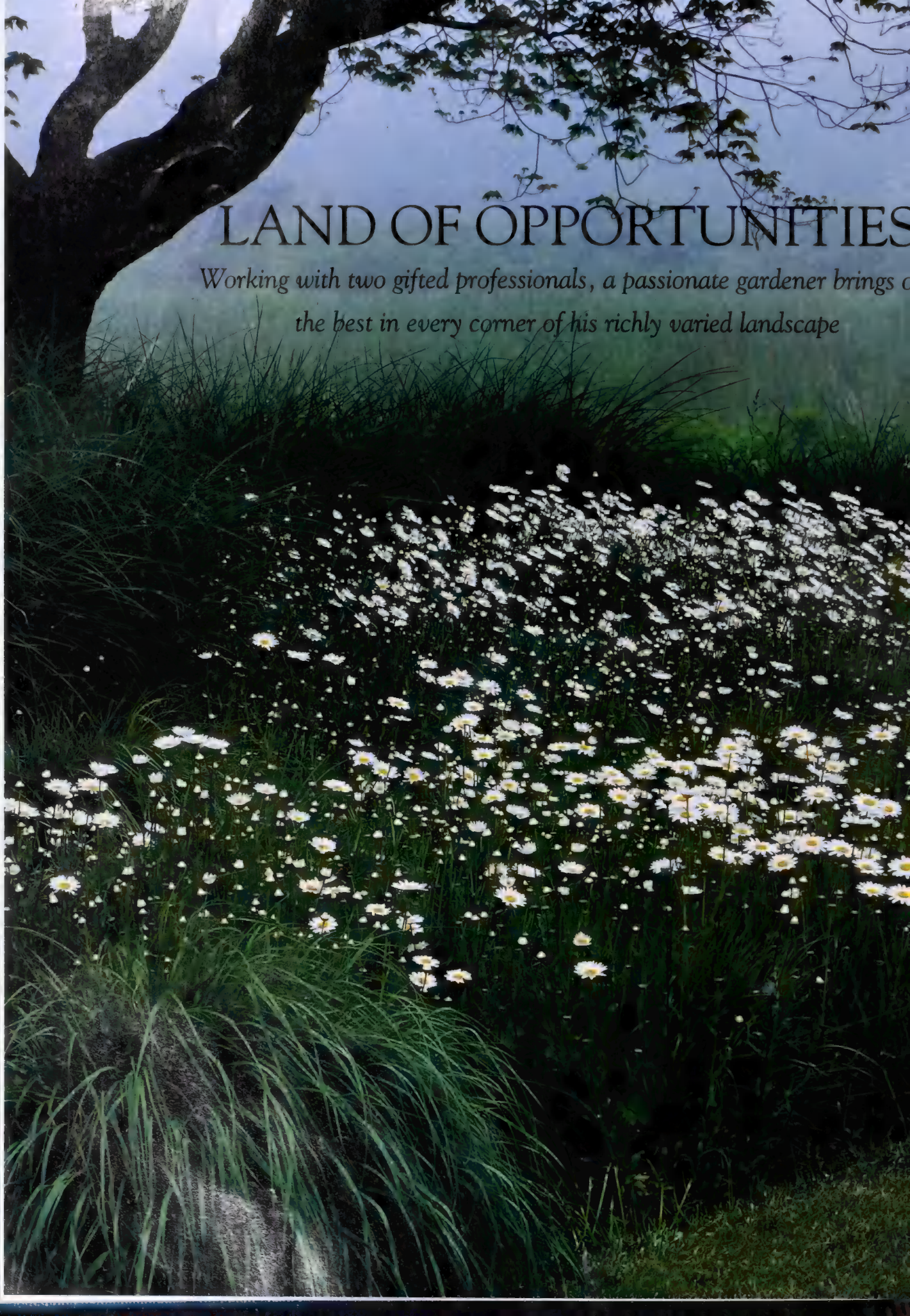
Writhing junipers underplanted with pink impatiens and Lamium *(opposite) frame stone steps leading to a small rcular garden. Top: Porch furnishings include a birdhouse in the form of a lighthouse, a "country Chippendale" twig rocker from Maine, new Adirondack furniture. Bottom left: Peter Ermacora stuck a cement bird on the lip of the mossy bath. ttom right: Path laid with bricks from one of the chimneys, which had to be rebuilt, leads to the horse barn, now a garage.*

that all the attention would be commanded by the handsome original paint finishes on the black sack-back Windsor chairs and bluish-green 18th-century Connecticut corner cupboard. To mask heavily striated fir floors without totally losing the grain, a thinned mixture of white pickling paint and polyurethane was applied in three thin coats. White Belgian linen gauze was doubled up for simple shades that allow a degree of privacy while still inviting in the sun.

The neutrality (one is almost tempted to say anonymity) of these disciplined, unsentimental backgrounds is seconded by cotton twills, velvets, and self-stripes in whisperingly different shades of stone and putty, colors with an uncanny and very desirable talent for projecting warmth on the one hand and coolness on the other.

Once the big questions had been decided and the heat was off, Ermacora and Hughes discovered that the conundrum about what kind of furniture to in the house was no conundrum a American is not only what they t in, know best and love most, but what is around. "We live in the hea a section of the country where t things are available," says Ermac "We tend to like how rural cabi makers simplified urban styles. though we deal in antiques we are n against good copies. Good copies petuate good design."

For a pair of dealers, the owners are about as unsnobbish as is possible. For example, the pine pencil-post bed in the master bedroom (above) is a copy, one they designed themselves after an 18th-century model. Opposite: A typical English chest of drawers got a typically American decorative paint job: "marble" top, "rosewood" facade.

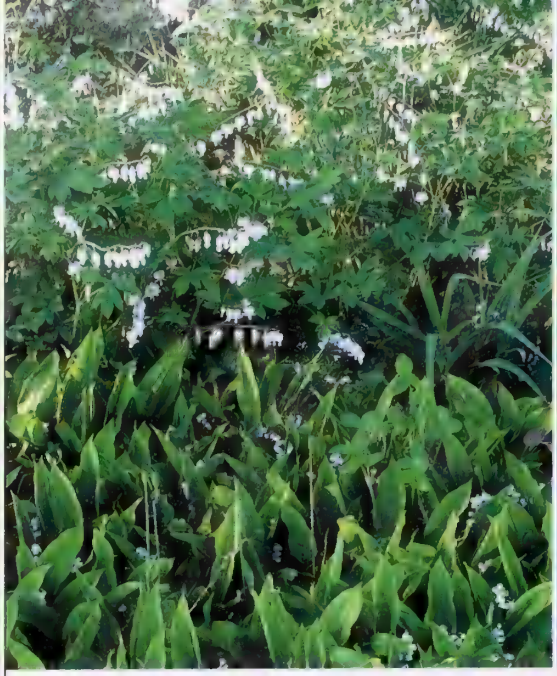


LAND OF OPPORTUNITIES

Working with two gifted professionals, a passionate gardener brings o

the best in every corner of his richly varied landscape

Single hollyhocks in luscious shades add old-fashioned grace to Robert Meltzer's herb garden on the East End of Long Island. In his meadow (opposite), Meltzer encourages oxeye daisies to naturalize.



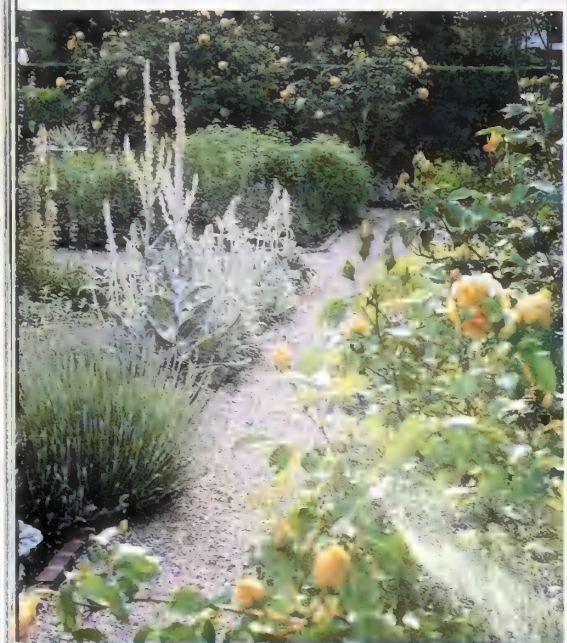
By Page Dickey Photography by John Hall Produced by Sarah Kaltman Cant

"Suddenly I owned this piece of land that offered so many opportunities," Robert Meltzer says, explaining how he became such a dedicated gardener. Ten years ago, on the East End of Long Island, Meltzer and his wife, Meryl, bought a Colonial Revival house surrounded by ten acres including a wetland, meadows of wildflowers and native shrubs, a patch of woodland with stands of mature trees. Although abundant sunshine, temperate climate, and fertile soil are normal assets in this part of the country, such varied habitats on one property are not. They excited Meltzer's imagination. "Do you know how rare it is to have big trees out here by the beach?" he a

To establish the basic structure of the garden, Mel called in A.E. Bye, a landscape architect. With backhoe bulldozer Bye contoured the flat sweep of land behind house so that it rolls and dips like the surf of the ocean no away. "Then he gave me the courage to clear out the ju undergrowth beneath those trees," Meltzer says, "and toge we carved out a woodland path." Clearing, simplifying, ex ing the structural beauty of trees and land is what Bye excel

But Meltzer wanted flowers and Bye was not intere

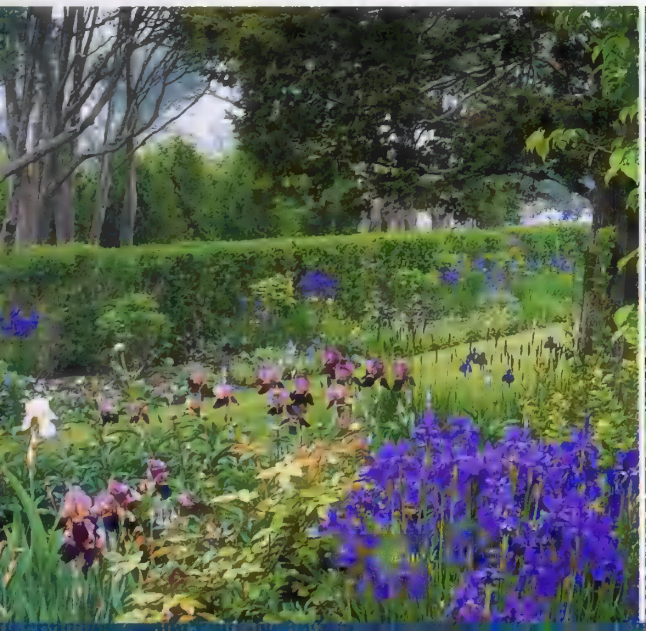
Areas of the Meltzer garden, clockwise from top left: Bleeding heart and lily of the valley near the house; aromatic herbs; the rose garden with wide bands of nepeta; 'Graham Thomas' roses in the herb garden.

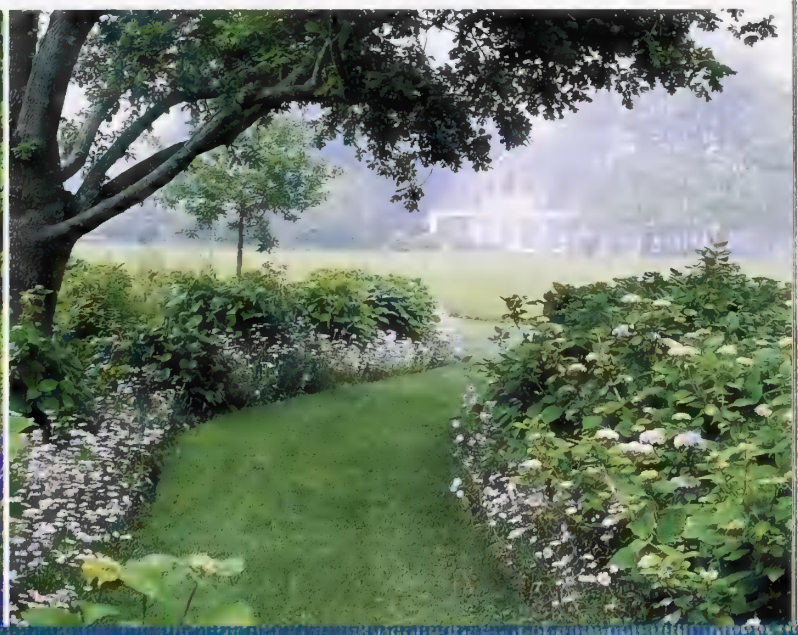


Clockwise from left: Hollyhocks and herbs. Chive-bordered path in the herb garden. Hydrangea walk leads to a rolling lawn. Iris and peonies line a path to the meadow.

oing borders, so Meltzer approached landscape designer ina vonGal. His garden continues to evolve through their ndidly successful collaboration. "Bob is the gardener, I'm editor," says vonGal as she leads a visitor along paths she ted to link various parts of the garden—what she calls 's events. "I help with structure and offer my knowledge of ts. Bob has the vision—the ideas and the enthusiasm." an example vonGal describes making the rose garden nd the tennis court. She restructured the space so that it a clear beginning and end, then created a grass allée veen borders of shrub roses and nepeta. "I mentioned to that I thought the allée needed a focal point to stop your eye—something like a toolshed." Ten days later just such a structure, designed by Meltzer and his carpenter, was in place.

Other areas have developed in similar fashion, with vonGal planning the spaces and Meltzer planting the flowers, grasses, shrubs, and trees. Now you can walk from rose garden to herb garden to meadow, jeweled with butterflyweed and liatris; past wetland smoky with joe-pye weed to a woodland path where foxgloves and blue lobelia naturalize; then on through the cool blue and white of the hydrangea walk to A.E. Bye's open rolling lawn, mowed in sections of long and short grass. Nothing, Meltzer has discovered, is more deliciously satisfying than making every inch of your property a garden.





"Bob is the gardener, I'm the editor," says landscape designer Edwina vonGal, strolling along paths she created to link various parts of the garden—what she calls Bob's events.

August Hydrangea macrophylla 'Nikko Blue'
ms gloriously along the hydrangea walk. Opposite:
May, pink petals from an old Kwansan cherry
et the ground at the start of the woodland walk.

SCRAPBOOKS OF STYLE

Recently discovered personal albums belonging to the dazzling decorator Elsie de Wolfe, including documents of the last house she decorated in Beverly Hills in the early 1940s, reveal once more her lifelong talent for reinventing her world

The cover of the album of 1018 Benedict Canyon Drive containing snapshots of After All before and during renovation, with notes in Elsie de Wolfe's handwriting. Right: Photograph of Elsie de Wolfe in the "Me" album was taken by Baron de Meyer at the Villa Trianon, Versailles. Opposite: Part of a telegram de Wolfe received from Vogue editor Margaret Case thanking and congratulating her for the photographs of After All and saying the house was "full of taste no dictator can destroy." Opposite right, from the top: Snapshot from August 31, 1942, showing Elsie de Wolfe, her secretary Hilda West, and a friend at the outside entrance of After All. Living room of After All during renovation. Elsie de Wolfe, Lady Mendl in her car.

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Elsie August

Elsie + her Locomobile

By Wendy Goodman

Like Coco Chanel, who made history by modernizing fashion, Elsie de Wolfe, self-proclaimed inventor of interior decorating, vaporized Victorian clutter. With her flair for simplicity, proportion, and comfort, de Wolfe revitalized American taste, invigorating dim and stuffy interiors with her innovative use of white paint, glazed chintz, mirrored walls, treillage used indoors.

Fame and fortune followed her first commission in 1905 to decorate the Colony Club, for which its architect, Stanford White, gave de Wolfe carte blanche. Private commissions for wealthy patrons like Henry Clay Frick and Condé Nast enabled de Wolfe to pursue her life's dream of restoring the Villa Trianon in Versailles, acquired in 1906 with Bessie Marbury, her companion at the time. This was to be her main residence until her death in 1950, except for the period of the Second World War when Nazi troops occupied her beloved villa. De Wolfe, who at sixty had married Sir Charles Mendl, spent 1942–46 in Hollywood, where she bought what she called "the ugliest house in Beverly Hills." She named the rundown Spanish-style house "After All," and soon galvanized Hollywood, entertaining its royalty there in her Mainbocher dresses and fabulous jewels.

Artist and designer Tony Duquette, who still lives in Beverly Hills, was enlisted to help transform After All, and for it he created trompe l'oeil murals, chandeliers, and fantastic table garnitures. Four decades later, Duquette and decorator Hutton Wilkinson heard about the existence of previously unseen de Wolfe scrapbooks, and when they were unearthed the two men could not believe the extraordinary trove. The material includes one album entitled "ME" in de Wolfe's handwriting, which contains original signed Baron de Meyer photographs of de Wolfe at various stages of her life. Another is filled with original Fred R. Dapprich photographs of After All in its ultimate splendor, while a third shows the work in progress with snapshots taken during renovation and annotated comments in de Wolfe's handwriting.

Author Ludwig Bemelmans, a perennial houseguest, recalled that de Wolfe, who was never accused of false modesty, told him, "I can't paint, I can't write, I can't sing, but I can decorate a house, and light it, and heat it, and have it like a living thing, and so right that it will be the envy of the world, the standard of perfect hospitality."

De Wolfe in Paris (left) dressed for a costume ball. Right: The hall of After All with its black lacquer floor and Tony Duquette chandelier. Opposite right, from top: Fanciful "Rue de Rivoli" backyard. After All's cocktail lounge-dining room with tented ceiling. Garden pavilion with mirrored wall.

A moody Edward Steichen portrait of de Wolfe. Left: Elsie de Wolfe's working maquettes of 17th- and 18th-century flower prints for a decoupage desk in her bedroom. Center top: Fred R. Dapprich photograph of "Withdrawing Room," with green lacquered walls, lattice-print-papered ceiling, and curtains of a sun-print chintz still produced by Brunschwig & Fils. Center bottom: Upstairs hall with Tony Duquette chandelier and trompe l'oeil console with decoupage bouquet and photostat of the Place Vendôme. Opposite, far right: Samples for Withdrawing Room.

CEILING

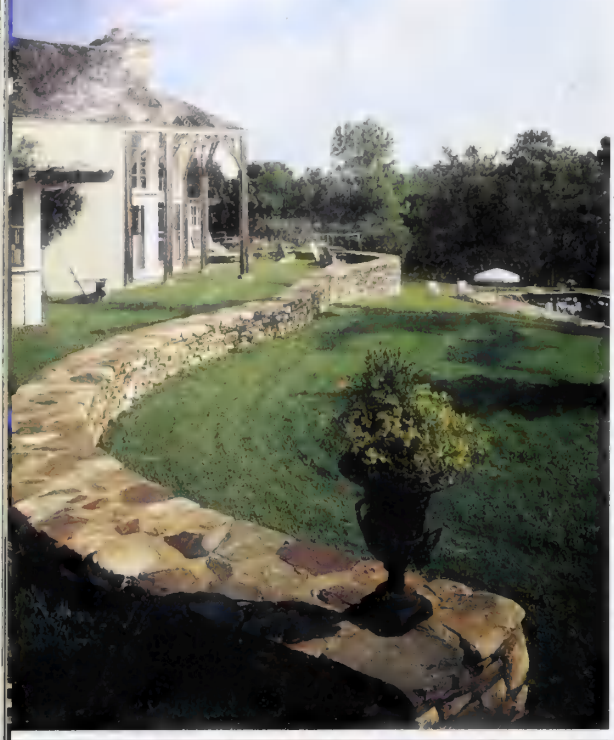
CHAIR COV

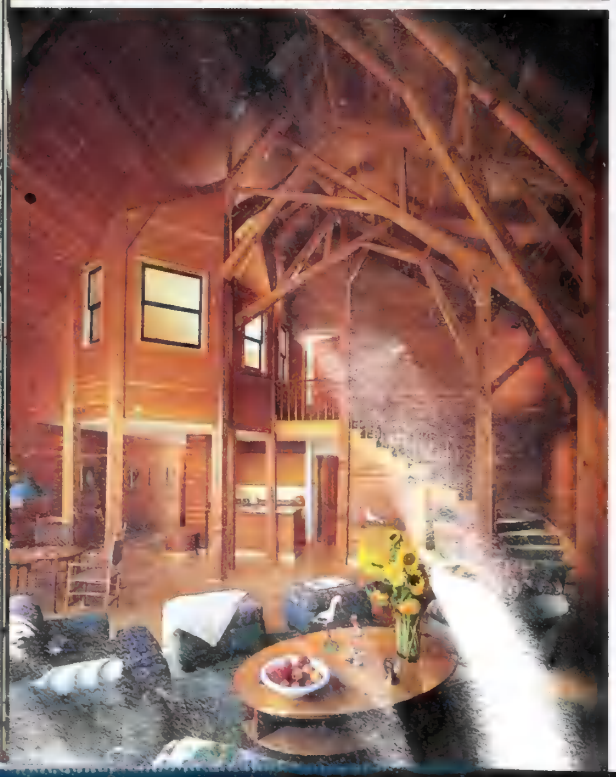
FAMILY RESORT

How a couple faced with an empty nest when their sons went off to college enticed them back by tripling the size of their weekend house, turning it into a first-rate athletic facility while retaining the farmhouse intimacy they had all loved

reat room, one of many paces added by Centerbrook tects, reflects the time- ed style of the Adirondacks, lie just a short distance The fireplace is made of fieldstone. Opposite: ticed overhang projects from reat room, shading the ce near an outdoor grill.

By Susan Zevon Photographs by Peter Aaro





On a dirt road that runs through rolling green farmland in New York's H son Valley stands a 19th-century farmhouse to which a string of traditio barns appear to have been added. But these barnlike buildings are new, they actually house an office, spa, exercise room, gymnasium, great ro and bunk room. Hidden behind them are terraces, gardens, tennis cour pool, and pool house. Can you book a healthful weekend here? Sorry, th strictly a family retreat.

The owners spent fifteen happy years weekending in the 2,7 square-foot house on their hundred Columbia County acres before co missioning a 5,500-square-foot addition. When the elder of their two s was about to enter college, the parents, reluctant to give up family toge erness, decided that building the equivalent of a small resort might lure boys home for weekends and vacations.

Before they started talking to architects, the family sat down toge and composed a letter outlining what they wanted. In addition to athl facilities, their letter listed room for the boys to entertain their friends w still preserving the parents' privacy. And while they were at it, they ad an office for the father and an expanded kitchen where the family co cook together. It was very important to both generations that the ho remain unpretentious on the outside and intimate in its private spaces.

The family letter went to several architects, but it was Jefferson Riley who came up with a design that immediately impressed the famil the right one. Riley, a partner in Centerbrook Architects & Planner Connecticut-based firm that is one of several established by the late archi and professor Charles Moore, proposed picking up on Columbia Cour old barns, built as needed and connected with walkways to the farmhou

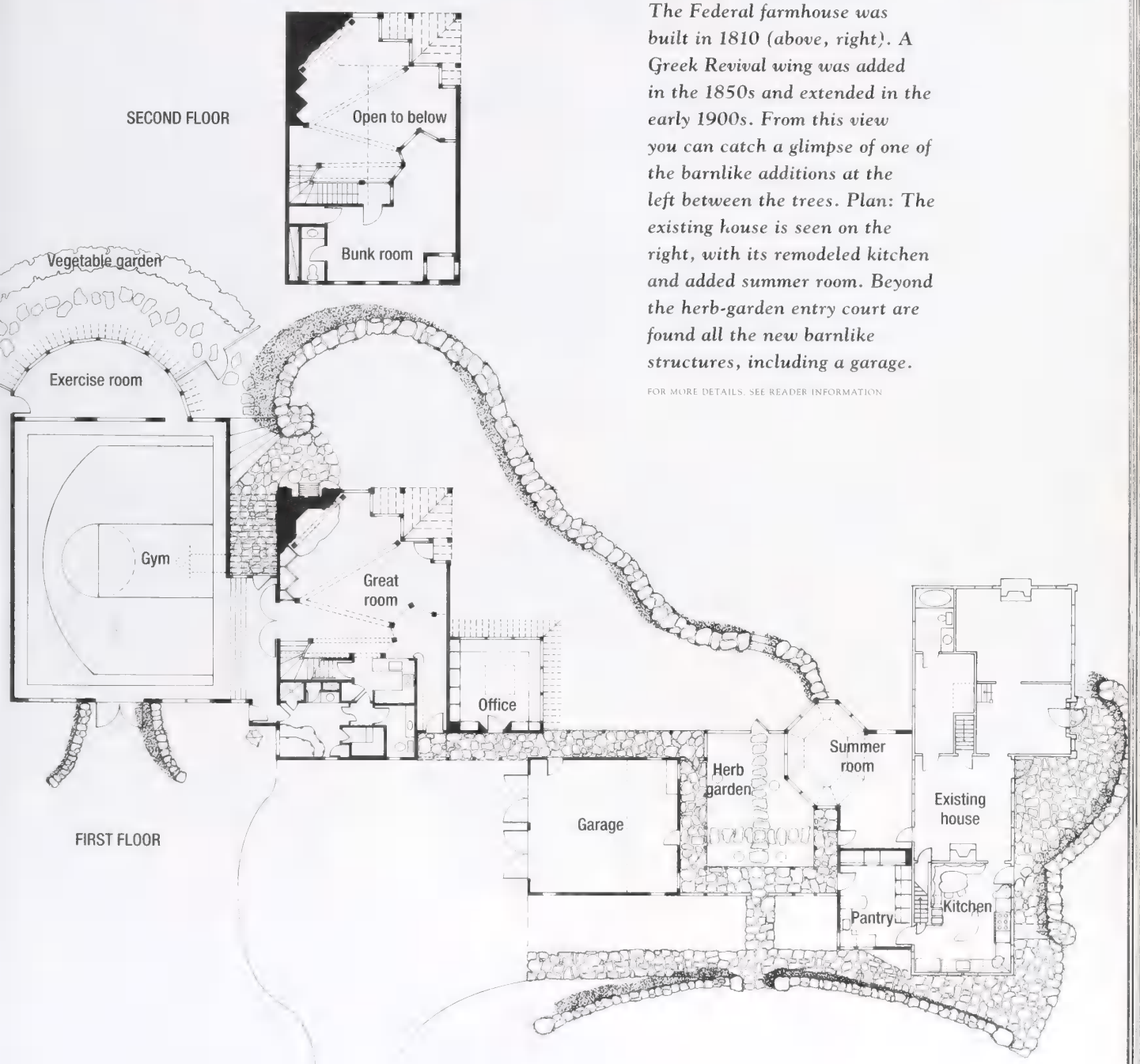
The guest entrance has been moved from the front door of the house to an entry-court herb garden from which one can proceed eit into the old house or, under a covered passage, to the new facilities, eac which has its own special connection to the outdoors. Through two win walls, the new office commands panoramic views of the property. In great room, where fir beams resemble tree branches, summer scents wa from the woods and pond, and in winter logs crackle in an enormous st fireplace. The great room is connected to a spa whose tub allows its use look out on a miniature Zen garden. The gymnasium, largest of the ad barnlike structures, contains a half basketball court and an exercise a with windows opening to a vegetable garden.

"From the time our sons were small, we had traditions here," mother recalls fondly. "One was that when we left we would review favorite moments of the days just past to set them in our memories." house continues to make happy memories. The younger son talks about ebrating his high school graduation with twenty friends in residence with a comfortable place to sleep. For the older son the miracle is that w all the added contemporary space the house has remained an intimate c ter for their family. "I am pleasantly astonished," he says, and to prove i returns often to the nest.

The architects dealt with the steep slope of the land by building stone retaining walls (top left) behind the new buildings. Center left: The bunk room doubles as an informal sitting room for the sons' guests. Bottom left: According to architect Jefferson Riley, this bunk room "perches above the great room like a tree house in a forest." Interior windows open it to the space below, where comfortable chairs and ottomans face the fireplace. Yellow and white quilt from The Gazebo.

The Federal farmhouse was built in 1810 (above, right). A Greek Revival wing was added in the 1850s and extended in the early 1900s. From this view you can catch a glimpse of one of the barnlike additions at the left between the trees. Plan: The existing house is seen on the right, with its remodeled kitchen and added summer room. Beyond the herb-garden entry court are found all the new barnlike structures, including a garage.

FOR MORE DETAILS, SEE READER INFORMATION



Old, new, and renovated spaces form a harmonious whole, clockwise from above: In the remodeled kitchen, tables and coun were inspired by the shapes of fruit for which Columbia County, New York, is famous. Herb garden from the covered walk looking toward the summer room addition. In fair weather, triple-hung windows transform the summer room, a main house addition, into a screened porch. Centerbrook designed the Adirondack style–inspired bed and chest for old master bed

"Without question, we exercise more now that we have the gym," the father says. From exercise machines (above) they can look out to the vegetable garden or indoors toward the basketball court. Opposite: The spa includes a custom tub, steam
Below: From the pool you see the entire complex of new spaces, the roadside walls of which resemble old barns. From le to right: existing house, office, great room, gym. A lawn terrace with a stone seating wall overlooks the pool and natural p

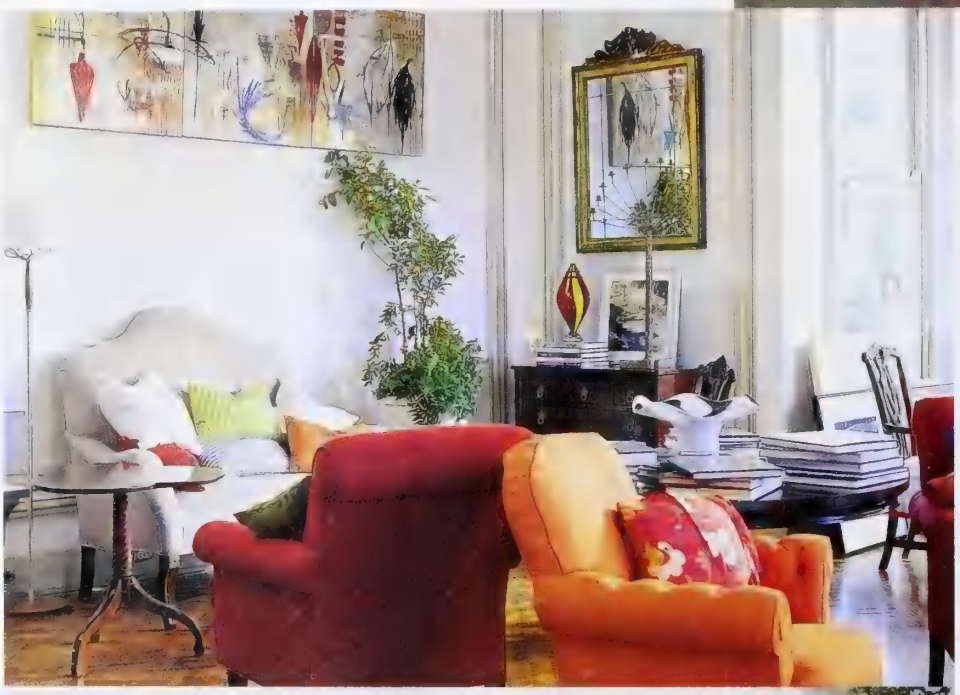
ZING GOES TRADITION

Classically styled furniture that draws on the rich gumbo of New Orleans's past is spiced with bold color and modern arrangements

By Jill Kirchner
Photography by Elizabeth Zeschin
Produced by Dara Caponigro

In the grandly proportioned parlor of an early 1900s New Orleans house, traditional forms are recast in new furniture and deployed with a free spirit. A stately round hall table anchors the center of the room (opposite), flanked by informal seating groups. A club chair and dining chair are updated with burlap and vibrant vermilion linen. All furniture from Councill; all fabrics from Designers Guild. Above: In the entry, Councill's Antoinette mirror graces a console with an arched base; a larger-scale mirror (left) from Bush Antiques is casually propped on a lyre-based console.

Just as New Orleans stirs together a pot of varied influences—Spanish, French, West Indian, English—all reflected in its architecture and furnishings, the rooms shown here blend echoes of this eclectic past with the vibrant energy of the present. Furnishings from Councill's New Orleans collection, which are adapted from or inspired by antiques found in the city's historic homes and museums, are further reinvented and reinvigorated in the boldly colored fabrics from Designers Guild. Traditional silk damask and tapestry upholstery were traded for the humble texture of burlap and the brilliant saturation of citrus shades to give familiar silhouettes a surprising zing. A tufted-arm chair sheds its librarylike demeanor in vibrant orange cotton instead of burnished leather; Chippendale dining chairs kick up their heels in box-pleated skirts edged in tangerine. The trick is to go for the whole crayon box of brights, not just one or two shades. Also contributing to the atmosphere of improvised ease is the free-floating arrangement of the furniture, with chairs placed for avid conversation.



A windowed bay creates an informal dining alcove in the living room (opposite). The Councill dining table is based on one in New Orleans's Longue Vue mansion. A mix-and-match assemblage of chairs, from a tufted wing chair to an upholstered bench, offers casual seating. Italian bibliotheque, metal crown, and tole lantern from mac Maison. Above: The Barbados console is home to a primitive candelabra from the Soniat House, a modern print from Arthur Roger Gallery, and a Salviati vase. Left: An exaggerated camelback settee faces fireplace. Bottom left and right: Pillows are the only points of pattern. Artemide floor lamp.

DINNER AT OBERTO'S

Jetting from the White House to Tahiti to London, photographer Oberto Gili is always on the move. But when he's home he puts down his Pentax and picks up a pot to cook for friends

By Jane Ellis
Photography by Oberto Gili

"I never read cookbooks but I steal lots of ideas from restaurants friends," admits Oberto Gili of his culinary repertoire, developed a family farm in Italy's Piedmont region and in his Greenwich Vi brownstone. Gili, who leads a peripatetic life on assignment for the glossy magazines, including this one, likes nothing better than unwin in the kitchen. He is a natural cook who taught himself while a stu in Turin. Bored with eating out he started cooking, mostly pasta. No his travels he's constantly on the lookout for new ideas, and his fr are the happy guinea pigs at spur-of-the-moment get-togethers.

Gili offers a few drinks before dinner, then three courses—the always being a *tour de force*—and dessert. The wine might well be Pe (Italian for peony) from grapes grown on his family farm alon peonies. "It's a fifty-fifty mix of Dolcetto and Cabernet grapes tha brother and I hope to sell commercially."

For this dinner Gili made ravioli, stuffed it with a ture of artichokes and fresh ricotta and topped it with a cr sauce created from fistfuls of chopped zucchini blossoms made the pasta dough by hand but reverted to a little h cranked machine to roll it out. "Good flour is the key to pasta," says Gili, who finds the European flour the best American unbleached flour a good substitute. And he al adds a handful of salt to the pasta water. "In America e one seems to add salt at the table. With really salty wate pasta is perfectly seasoned, and the salt remains in the wa

A 25-square-foot table of white Carrara marble provides an ample work surface for making ravioli (top left) and (opposite) drying the little pillows stuffed with ricotta and chopped artichoke. A glass of Peonia, Gili's family wine, is on hand for the cook, the label illustrated with a watercolor by Alexander Veph Red snapper is baked in parchment. Left center: A mound of chopped zucchini flowers about to be turned into a creamy sauce. Left: Onions sweetened with honey, braised peas, and caramelized carrots.

VIGNA
PICOT
PEONIA

Dinner drama (left): Brilliant red and white embroidered fabric from Mexico is boldly paired with pink-rimmed plates, antique goblets, and Mexican glass along with a centerpiece of pastel roses. Wineglasses (below) on one of the many book-filled tables.

On a sideboard topped with treasures (above), glasses for a sweet muscata d'aste. *Right: A forties cloth is flung over a metal table in the little back garden, where guests sip wine or Champagne before dinner. Opposite: For dessert, peach halves are stuffed with crushed* amaretti, *then baked to a golden brown gooeyness.*

CARAMELIZED CARROTS

2 tablespoons olive oil
3 pounds fresh carrots, peeled, trimmed, and cut into 2-inch-long pieces
Salt and freshly ground black pepper
3 tablespoons honey

Heat olive oil in a large skillet over high heat. Add carrots and stir until coated with oil. Add ½ cup water, salt and pepper to taste, and cook, stirring frequently, for about 10 minutes or until well browned. Reduce heat to medium, add honey, and cook, stirring frequently, until carrots are caramelized, about 2 to 3 minutes. Serve immediately. Serves 10.

BRAISED PEAS

2 tablespoons olive oil
1 cup finely chopped onion
5 pounds fresh peas, shelled, about 5 cups
Salt and freshly ground black pepper

Heat olive oil in a saucepan over low heat. Add the onion and sauté for 5 minutes or until translucent. Stir in peas and cook for 5 minutes. Add ½ cup water, salt and pepper to taste, cover, and cook for about 15 minutes, or until peas are cooked but still firm. Serve immediately. Serves 10.

HONEYED ONIONS

3 tablespoons olive oil
25 small white onions of uniform size, peeled, and with a cross cut into each root end
3 tablespoons honey

Heat olive oil in a large skillet over medium heat. When oil is warm, add the onions and sauté, stirring frequently, until lightly browned. Add enough water to almost cover onions. Cook over medium heat for about 20 minutes, or until onions can be pierced easily with a fork. Drain. Add the honey and cook over low heat, stirring frequently, until onions have turned a golden brown. Serve immediately. Serves 10.

PARCHMENT-WRAPPED RED SNAPPER

3 2½ to 3 pound whole red snappers, cleaned with heads and tails left on, patted dry with paper towels
12 bay leaves
¾ cup olive oil
½ cup freshly squeezed lemon juice
1 pint cherry tomatoes, stemmed
3 large, fresh artichoke hearts, sliced into ¼-inch rounds
Salt and freshly ground black pepper

Cut three pieces of parchment paper enough to comfortably wrap each fish. C ter each fish on the paper and place 4 leaves in each cavity.

Mix olive oil, lemon juice, tomatoes, choke hearts, salt and pepper together bowl. Evenly divide the ingredients an the three packages. Fold the paper ove fish so the edges meet. Seal by crimping rolling the edges of the paper at about 1- intervals.

Place the fish packages side-by-side roasting pan. Bake in a preheated 4 oven for about 40 minutes. Remove the from the oven and allow to rest 10 min Place fish packages on a serving platter, cut open with a pair of scissors. Serve im diately. Serves 10.

ARTICHOKE AND RICOTTA RAVIO

For filling:

2 tablespoons olive oil
1 garlic clove, peeled and finely cho
6 baby artichokes, trimmed, and julienned
1 pound fresh ricotta
2 egg yolks
Salt and freshly ground black pep

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pasta:

cups unbleached all-purpose flour, plus flour for dusting
large eggs
Pinch of salt

Prepare filling: Place the oil in a large skil- and set it over low heat. When oil is luke- rm, add the garlic and sauté until lightly den. Remove garlic from pan with a slot- spoon and place in a bowl. Reserve.

Add artichokes and ½ cup water to pan. ver pan and cook over medium heat until uid evaporates and the artichokes are ten- about 15 minutes. Remove pan from heat. d artichokes, ricotta, eggs, salt and pepper reserved bowl and mix well. Cover bowl h plastic wrap, and refrigerate until needed.

Prepare pasta: Sift the flour onto a work face. Make a well in the center. Place the s and salt in the well. With a fork, first the ingredients in the well together and n start to mix in the flour from the edge. adually incorporate more of the flour until aste begins to form. Using both hands, p the remaining flour from the outside r the paste in the middle. Work the flour o the paste. When almost half of the flour been absorbed, start kneading, using the palms of your hands in a folding motion, and form dough into a ball. Repeat this kneading action until the dough has a firm but slightly elastic consistency and no longer changes shape when you remove your hands. Cover with plastic wrap and let rest about 1 hour.

Cut pasta dough into 4 equal pieces and wrap 3 in plastic wrap. Set aside. Flatten the unwrapped piece of dough with the palm of your hand, to about ½-inch thickness. Follow manufacturer's instructions for making ravioli pasta sheets with a hand-cranked pasta machine. Repeat process with remaining dough.

Place 1 sheet of pasta on a work surface. Place a generous teaspoonful of filling about every 2 inches across and down the pasta sheet. Around each mound of filling, brush dough lightly with water. Top filling with a sheet of pasta dough. Gently press around mounds of filling to force out any air, and seal edges well. With a fluted pastry wheel, trim edges and cut between mounds of filling to separate ravioli into squares.

Line a large tray with a dry kitchen towel and arrange ravioli on the towel in one layer. Repeat process with remaining dough and filling. Ravioli may be made 10 hours ahead and chilled on towel-lined tray, covered loosely with plastic wrap, or frozen. Makes about 5 dozen.

To assemble: Place Zucchini Flower Sauce (recipe follows) in a pan and gently reheat.

Bring a large pot of cold water to a boil and add coarse salt to taste. Add ravioli, lower heat to simmer, and cook for 3 to 4 minutes. Drain. Pour sauce into a heated bowl, add ravioli, and toss gently. Serve immediately. Serves 10 as a first course.

ZUCCHINI FLOWER SAUCE

Serve with the above ravioli or store-bought ravioli, fresh or frozen

2 tablespoons olive oil
1 clove garlic, peeled and finely chopped
30 zucchini blossoms, stemmed and finely chopped
2 tablespoons salted capers, chopped
Pepper to taste
2 cups heavy cream

Place the oil in a large skillet and set it over low heat. Add garlic and sauté for 2 minutes. Add the zucchini, capers, and pepper and cook for 2 to 3 minutes. Gradually add cream and cook until slightly thickened. Remove pan from heat, cover, and set aside. Makes about 2½ cups. >

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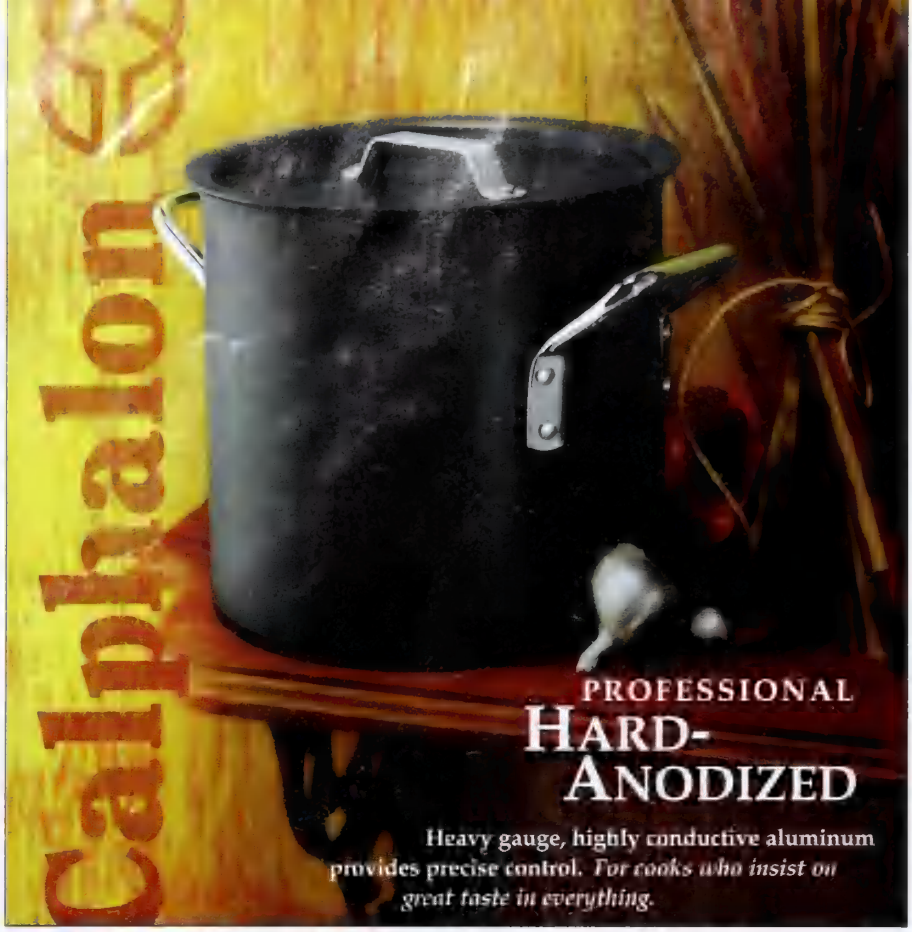

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STUFFED BAKED PEACHES

- 10 fresh freestone peaches, cut in hal and pitted
- 7 tablespoons unsalted butter, softer
- 1 egg yolk
- 1 cup of crushed amaretti cookies

Scoop some of the flesh from each p half, purée, and place in a bowl. Rese

Beat 6 tablespoons butter in a bowl light and fluffy. Add the egg yolk continue beating until the mixture is incorporated. Stir in the peach purée crushed cookies. Stuff each peach with a fully rounded tablespoon or m of the stuffing.

Butter a large gratin dish with the rem ing butter. Place the stuffed peaches in dish and bake in a preheated 350°F over 1 hour. Remove dish from oven. S peaches at room temperature. Serves 1

BEST BREAKFAST

Betty Gladden, innkeeper and chef the Garratt Mansion in Alameda, Ca fornia (510-521-4779), was the winner the Jones Dairy Farm National Bed a Breakfast recipe competition. Gladd topped over 400 members of the pres gious American Bed & Breakfast Asso ation. Her recipe was for a basil fritta served with sausages and fresh vegetab sauce. Here's another favorite with h guests, a giant popover that she serv accompanied with strawberries or slic Granny Smith apples that have be sautéed with grated ginger and salt.

GARRATT MANSION'S DUTCH BA

From Betty Gladden

- 4 eggs
- 1 cup flour
- 1 cup milk
- 2 tablespoons butter or margarine
- Sliced fresh strawberries, or peeled and sliced Granny Smith apples sautéed with butter, ginge and a little salt

Place eggs, flour, and milk in a blend and blend for 1 minute. Melt butter margarine in a 8-inch ovenproof skill Pour batter into skillet and bake in a p heated 375°F oven for about 20 minut or until puffed and brown. Serve wi strawberries or sautéed apples. Serves

For the ten finalists' recipes, send a self-addressed, stamped envelope to: Free Bed & Breakfast Recipe Booklet, Jones Dairy Farm, PO Box 952, Grandville, MI 49468–0952.

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Ralph and Terry Kovel tell you where it's from and what it's worth

1

2

3

4

5

1. I found this tureen in a secondhand shop in Hudson, New York. The mark on the bottom says "CAPODIMONTE, MADE IN ITALY," and there is a large N with a sketch of a crown above. Could you tell me the age of the piece, its history and value?

J.M., New York, NY

The design on your majolica tureen and platter copies those used in the 18th century. The crowned N mark was originally used by the Capo di Monte factory in Naples, Italy, in 1743. The factory closed in 1759 and reopened in Spain in 1771. Eventually the molds were purchased by the Ginori factory in Doccia, Italy. The "Made in Italy" mark is the clue that your old-style soup tureen was made in the past 50 years. It is worth $350.

2. I bought this 20-inch-tall bronze figure at auction. Entitled Le Penseur, it is signed on one side "E. Picault." The plaque the figure is holding reads "C'est Sur Les Hauts Sommets Que Le Penseur Medite." Please translate the saying and tell me about my figure.

J.B., Houston, TX

Roughly translated, the French on the plaque means "It's on the highest summits that the thinker meditates." The bronze is by a well-known artist, Emile-Louis Picault, who worked from about 1860 to 1915. Your figure was made around 1885. If it is an original 19th-century casting, it will bring over $3,000.

3. My solid pink glass vase with white interior is 12 inches tall and painted with flowers in white, gold, and brown. The white flowers are raised dots of paint. Can you tell me the value of my vase?

M.O., Georgetown, SC

Colored glass became popular in the 1860s, when many different glasswares were produced in the United States and Europe. The shape of your vase and the flower decoration are typical of glass made about 1880. The white interior is a layer of glass inside the pink—an example of "cased" glass. Although it is difficult to attribute a Victorian piece to a specific maker, your vase resembles some English wares and is worth $350.

4. This enamel and pewter teapot has been in my family for generations. The bottom mark reads "Manning Bowman & Co., Meriden, Conn., quality."

L.F., Beaverton, OR

Since the early 1800s, teapots have tradition been round with gooseneck spouts, and coffee pots, tall with short triangular spouts Although your pot is round, the spout seem indicate that it was m to serve coffee. Mann Bowman of Middleto Connecticut, produce Britannia-ware (pewterlike metal) pieces from about 185 1875. Your enameled would sell for $300.

5. I inherited this ol cedar chest from my aunt. Can you tell m about it?

M.C., Dearborn,

Because moths and ot insects do not like ce wood, it has been use in storage boxes and closets for many years Your cedar-lined ches was probably a hope chest—specially mad hold linens and towel for a new bride. The Oriental design, the rather plain feet, and the overall proportion suggest a date of abou 1930. Collectors use t old chests for storage, seating, or as tables. Y would bring $200.

To ask the experts, send color photograp and information—siz materials, markings— Ralph and Terry Kov c/o House Beautiful, 1700 Broadway, 29t Fl., New York, NY 10019. The Kovels answer selected queri on this page. They re that they cannot retu photographs or reply readers personally.

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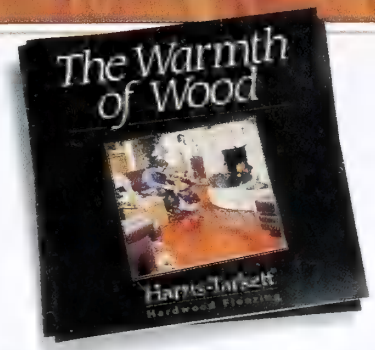

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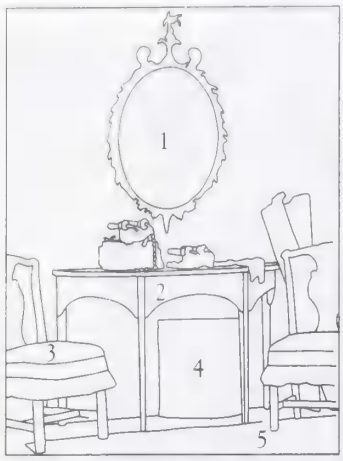

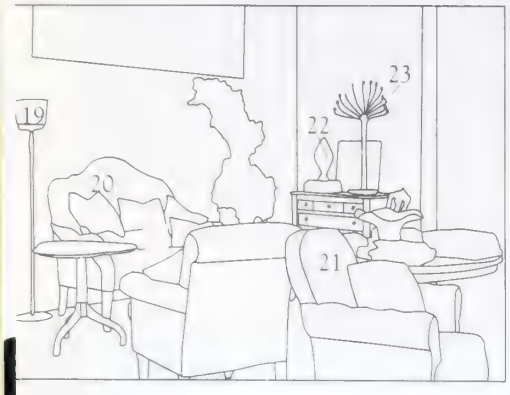

ZING GOES TRADITI

Pages 140 to 143

1. Antoinette mirror, Counc Cos.—$1,475
2. Console, Councill Cos.—
3. Side chairs, Councill Cos $1,270 (ea.)
4. Shield, mac Maison—$39
5. Rug, Pucci International–
6. Mirror, Bush Antiques—$
7. Portrait of girl, Bush Anti $125
8. Console, Councill Cos.—
9. Red club chair, Councill C $1,595
10. Side table, Councill Cos.-
11. Chandelier, Modell's Rest & Polishing—$3,800
12. Mirror, The Soniat House $20,000/pr.
13. Console, Councill Cos.—
14. Center table, Councill Co $3,590
15. Armchair, Councill Cos.-
16. Ladder, Bush Antiques—$
17. Crown, mac Maison—$5
18. Pair of sconces, mac Mais $1,450
19. Floor lamp, Artemide—$
20. Settee, Councill Cos.—$
21. Orange chair, Councill C $1,575
22. Olive jar, mac Maison—$
23. Candlestick, The Soniat H $1,250
24. Italian bibliotheque, mac son—$2,795
25. Painted crown, mac Mais $1,295
26. Wing chair, Councill Cos $1,795
27. Banjo with case, Bush An $225
28. Dining table, Councill Co $5,840
29. Ottoman, Councill Cos.—
30. Tizio lamp, Artemide—$
31. Tole lantern, mac Maison

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for item the May issue is available to July 1, 1997. Please allow 30 days for processing. This House Beautiful reader service is free.

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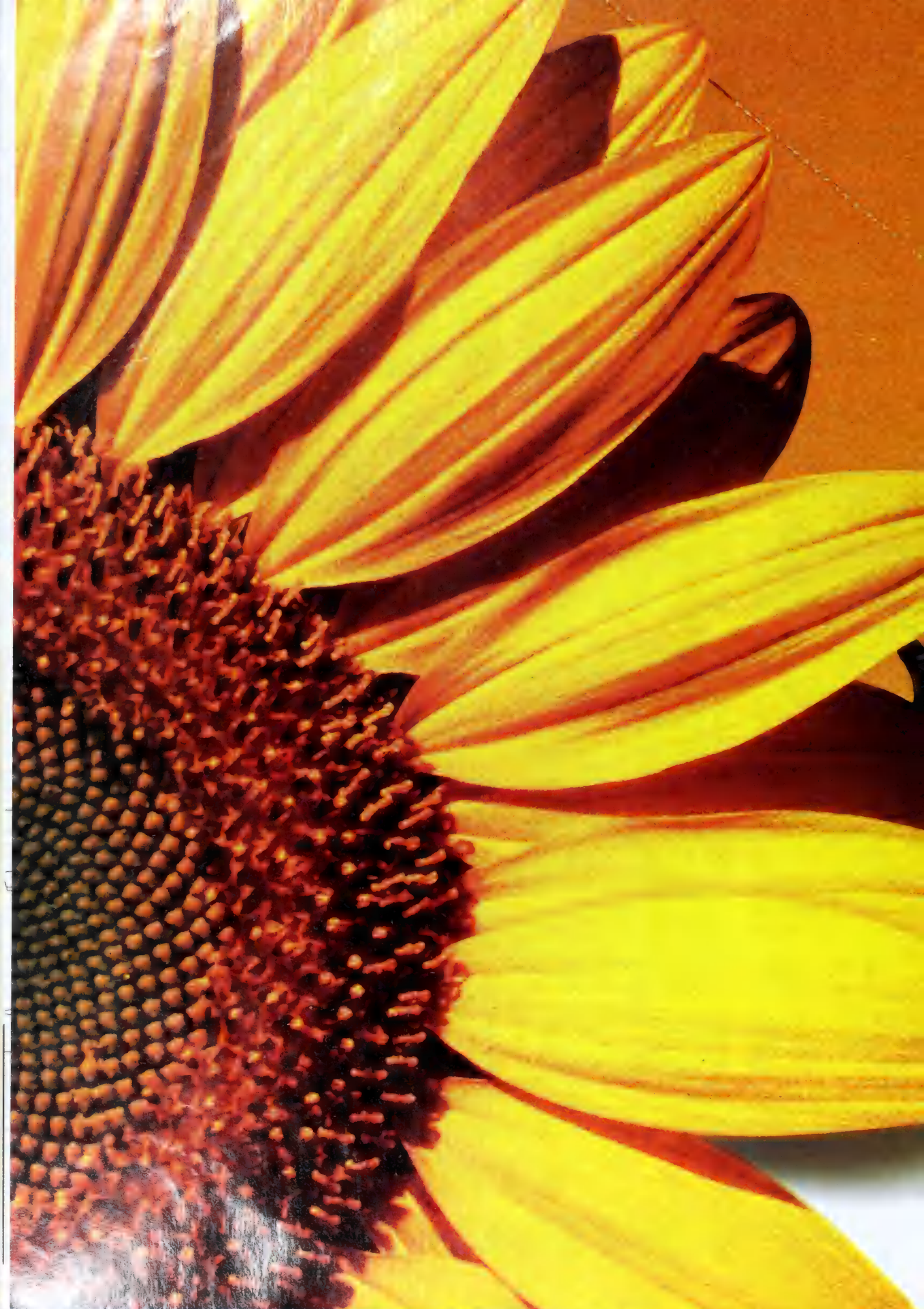

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There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility**: No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m² basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in mice at oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m² basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day for approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m² basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m² basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence), ZYRTEC (N=2034) vs Placebo (N=1612) respectively:** Somnolence (13.7% vs 6.3%); Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%). Pharyngitis (2.0% vs 1.9%); Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. **Table 2. Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%,5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%,5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration; a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, ototoxicity. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paroniria, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** increased weight, back pain, malaise, fever, asthenia, generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare, but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orofacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, stillbirth, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m² basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in hepatically impaired patients, a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children ages 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. 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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbo will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Zing Goes Tradition," page 140.

35 STYLE BEAT *Page 35:* **1. Eclipse laundry bin**, $225—Elemental (M), 112 Holland London W14 8BD, England; 011-44-171-602-3752. **2. Dessert plates**, designed by Chris Tortu, Raynaud porcelain, 8¾" dia., $62/ea.—Tipperary (T); 908-751-0500. **3. & 4. La** $245; **silk throw**, designed by Judy Ross, $650—Salone Moderne (R), 281 Lafayette, New 10012; 212-219-3439. **5. Side chair**, 37" h., 20" w., 23¾" d.—Dakota Jackson Inc. (T), 979 T Ave., New York 10022; 212-838-9444. **6. Leaf collage**, 18½" l., 15½" w., $149—Ethan Allen for stores: 800-228-9229. **7. Japanese lunch box**, $85—Takashimaya (R), 693 Fifth Ave., York 10022; 212-350-0100. **8. Console**, designed by Christian Liaigre, 27½" h., 63⅜" l., 12½ $6,972—Holly Hunt New York (T), 979 Third Ave., New York 10022; 212-755-6555.

Page 40: **1. Yellow and white**, Elements by Ellen Tracy for Fieldcrest, $16.99—availab Bloomingdales. **2. Veneto,** sage, $45—Nancy Koltes Fine Linens (M); 888-995-9050 **3. G Dobby towel**, bath size, white with green border, $19—Chambers (MO); 800-334-9 **4. Summer Madras**, blue and yellow, $9.99—Martex (M); 800-533-8229. **5. Frame Beach Pool towel**, sea color, $40—Calvin Klein Home (M); 800-294-7978. **6. White with beige** $80—Ad Hoc Softwares (R) 410 W. Broadway, New York 10012; 212-925-2652. **7. Loves Loves Me Not towel**, by Angel Zimick, white terry with purple pansies in organdy overlay $58—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **8. Ducale bath s** $68—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **9. Red gingham border**, bath sheet, $69—Dormire (R); 888-DORMIRE.

Page 43: **1. Talia faucet**, chrome, $209—Grohe (M), Bloomingdale, IL; 630-582-7711. **2. N rius sink**, $2,300—Watercolors (R,T), Garrison on Hudson, New York 10524; 914-424-3 **3. Falling water faucet**, polished chrome, from $450—Kohler Co. (M), Kohler, WI; 80 KOHLER. **4. Cera washbasin**, 15" d., #CEM042B, $2,150; countertop, frosted glass, ½"thick,

In the Garden

Continued from page 57

HOW TO GROW WOODLAND PLANTS

The medium I mix for my woodland garden re-creates t loose, open, and moisture-retentive qualities of the w model. I don't call this stuff soil because there isn't much s in it. The material on the woodland floor is practically pu humus—coarse, friable, somewhat acidic, and absorbent formed by leaf litter in various degrees of decomposition. I chopped leaves, leaf mold or rotted leaves, well-rotted manu composted sawdust, or whatever comes my way.

The medium in the woodland is not very deep. Woo land flowers have evolved fragile surface roots to accomm date this condition, providing there is ample moisture. Sha from trees helps by protecting the soil from heating and d ing, as does the mulch of newly fallen leaves. Keeping t medium moist enough will still be difficult with so much co petition from tree roots, so I may use a drip irrigation line soaker hose. I will also add to the humus each fall with leav from the lawn, chopped and collected in the bag of my mow

My woodland plants will grow in raised beds—bu with eight-inch-diameter logs—around the trees. This can a tricky business. Sometimes the tree roots move up into t humus, leaching precious moisture, or the medium mig smother the trees' roots and possibly even kill them. To avo trouble, the depth and breadth of my beds are conservative am not excavating down into the soil, which would sever t trees' tiny surface roots, and I am not covering the existi soil with more than ten inches of humus-y medium. ■

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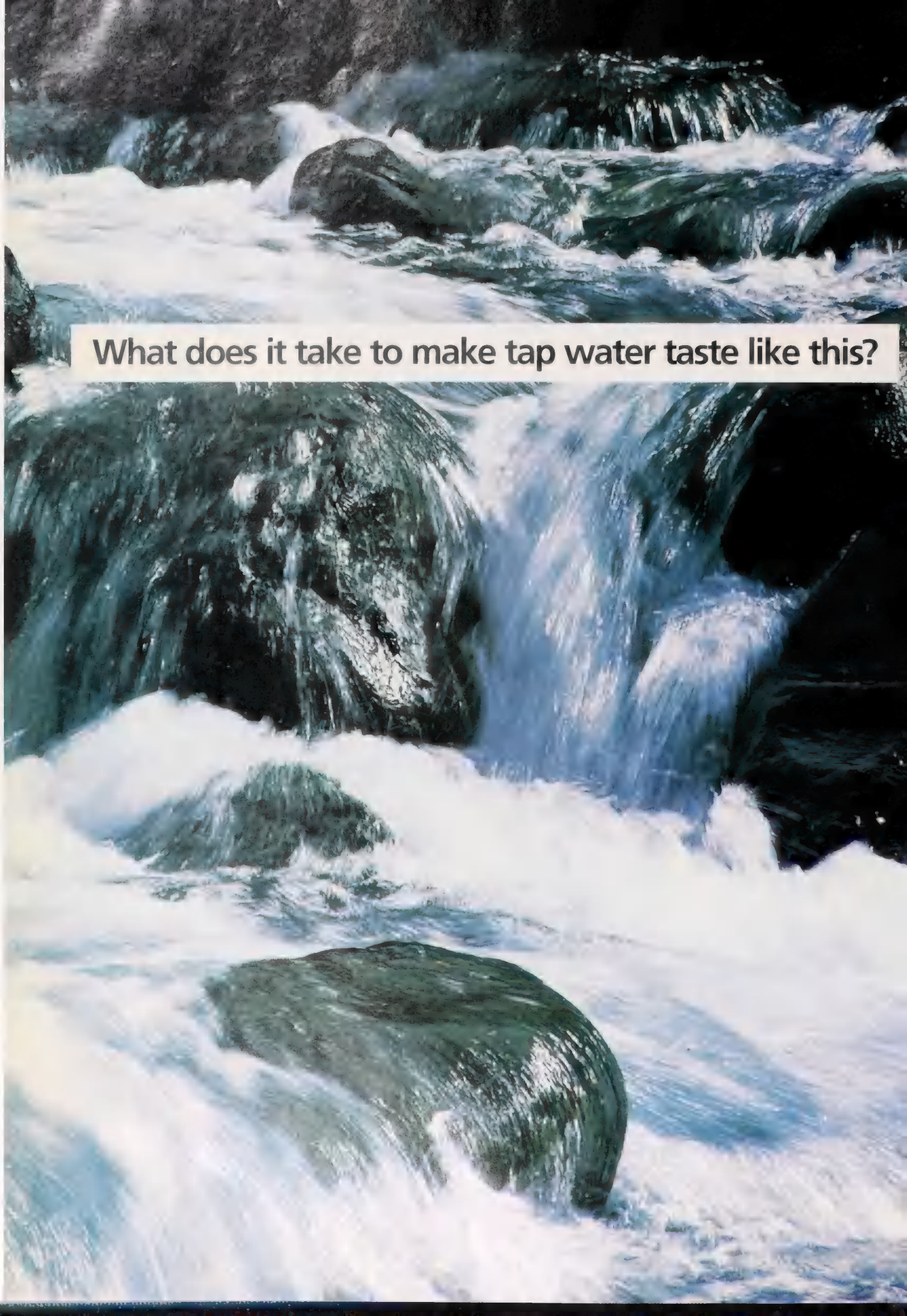
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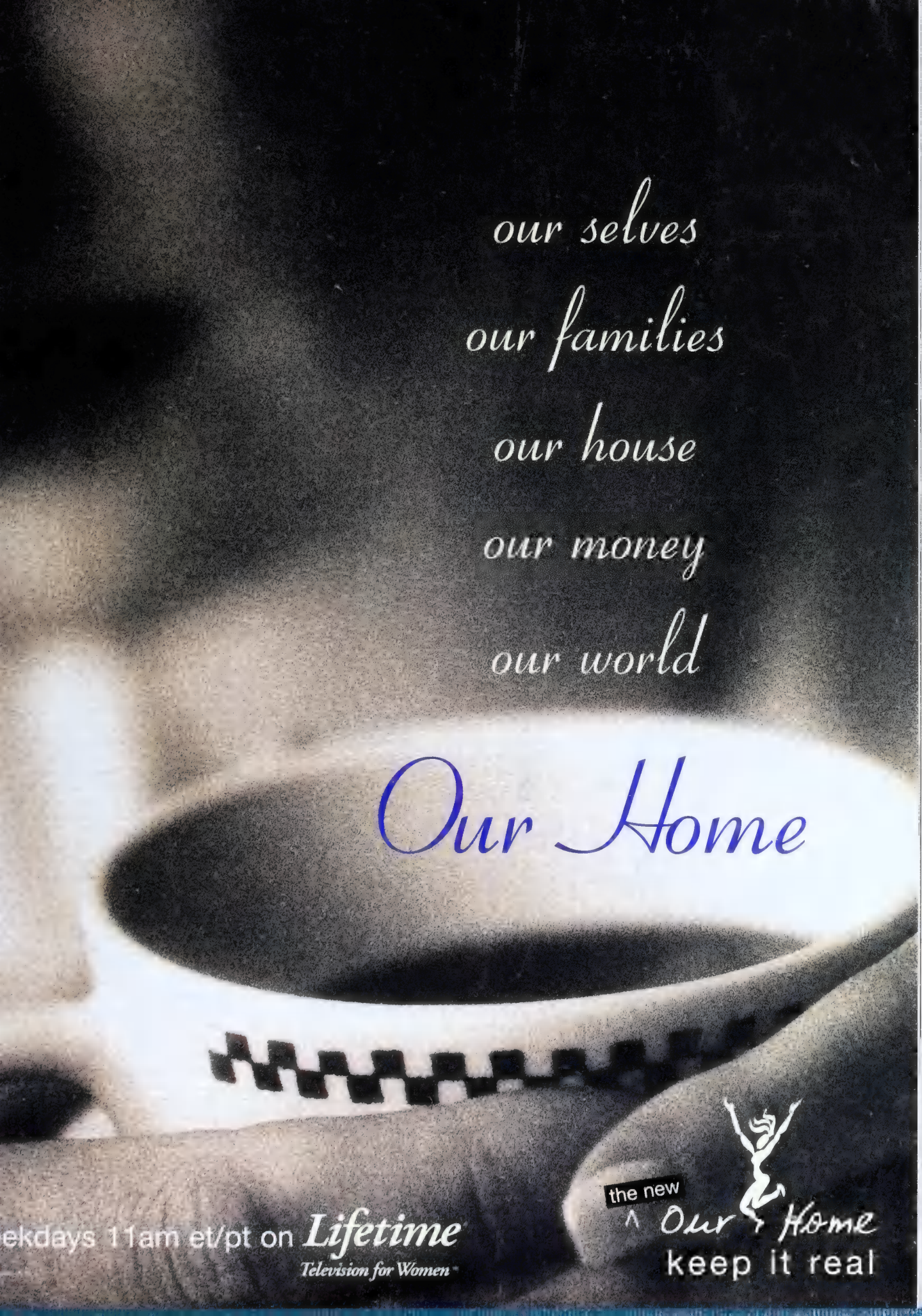
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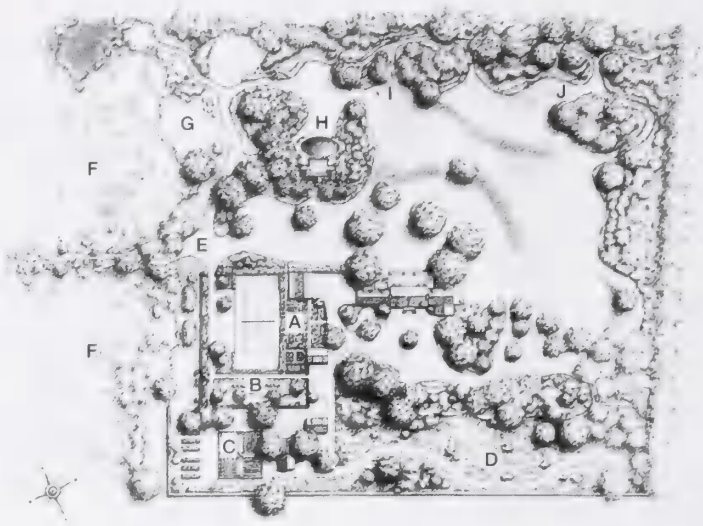

Plan for garde
featured in "Lan
Opportunities,
page 124.

A. Herb garden
B. Rose garden
C. Cutting garde
D. Meadow
E. Wetland trail
F. Wetlands
G. Wild garden
H. Pool garden
I. Woodland wal
J. Hydrangea wa

=CEM12400, $1,367; angle stop, 12"thick, =CEM91000, $94; drain pipe, =CEM9300, $111—Toto Kiki (M), 415 W. Taft Ave., Unit A, Orange, CA 92865; 714-282-8686. **5. Dolmix single mixer faucet**, designed by Antonio Bullo, $375—Bis Bis Imports (M), 8 Rockport Rd., Weston, MA 02193; 617-235-9909. **6. The Etoile faucet**, nickel, $1,031—Waterworks (M); 800-899-6757. **7. Iron Hammer Tone,** Gothic Collection, $650—Simon's Hardware & Bath (R,M); 888-2-SIMONS. **8. Pamplona basin** 35" w. x 17½" d., backsplash h., 11¾", $2,900; **Kroin faucet,** $850—Hastings Tile & Il Bagno Collection (M), 30 Commercial St., Freeport, NY 11520; 516-379-3500.

44 TWIST AND SHOUT *Designer:* **Alison Spear,** AIA, 131 E. 70 St., Ste. 3F, New York 10021; 212-439-8506.

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54 INTO THE WOODS **Fairweather Gardens,** PO Box 330, Greenwich, NJ 08323; 609-451-6261. **Mt. Cuba Center for the Study of Piedmont Flora,** PO Box 3570, Greenville, DE 19807-0570; 302-239-4244. **New England Wildflower Society,** Garden in the Woods, 180 Hemenway Rd., Framingham, MA 01701; 508-877-7630.

70 PHILIPPINE FUSION **Bench**—PaDVa Gallery (R), 1171 A. Mabini St., 1000 Ermita, Manila, Philippines; 011-632-526-7772. **Round table**—Kristoffer-Lawrence House of Treasure (R), No. 30-H San Jorge St., San Juan Metro Manila, Philippines; 011-632-70-1753. **Rattan two-seater**—Terry's Antiques (R), 2544 Lamayan St., Sta. Anna, Manila 1009, Philippines; 011-632-522-1351. **Four-poster bed**—Balikbayan Handicrafts (R), 290-298 C. Palanca St., Quiapo, Manila, Philippines; 011-632-734-9040. **Sideboard**—Heirloom Antiques (R), 1-12 Camella Homes VI, Las Piñas, Metro Manila, Philippines; 011-632-829-1801. **Cabinet**—V.M. Antiques (R), De Villa Building, 1153-C M.H. del Pilar, Ermita, Manila, Philippines; 011-632-524-8243. **Table**—Pynky's Woodworks (R), 5 Soña de Veyra St., Quezon Hill, Baguio, Philippines; 011-674-444-3196. **Chest of drawers**—Casa Antigua (R), Block 16, Lot 14, Warsaw St., Phase 4, BF Int'l., Las Piñas, Metro Manila, Philippines; 011-632-827-1447. **Daybed**—Tawalisi Antiques Inc. (R), LA O' Centre, 1000 Makati Ave., Corner Arnaiz St., Makati, Metro Manila, Philippines; 011-632-844-1977. **Milling Road's Colonial Legends Collection**—Baker Furniture (M), 329 N. Hamilton, High Point, NC 27260; 704-634-9643.

73 CHIPS OFF THE OLD BLOCKS To order *Inventing Kindergarten*, call Harry N. Abrams, Inc.: 800-288-2131.

80 UP ON THE ROOF *Designer:* Geoffrey Warner, Alchemy Design, 2219 Sharon Ave. SE, Minneapolis, MN 55414; 612-378-8876. **Ennis House Frank Lloyd Wrigh Glass,** Eucalyptus pattern—Andersen Windows (M); 426-4261. **Custom windows in bathroom**—C.D.F. E prises (M), PO Box 185, Stillwater, MN 55082; 612-9285. **All other windows**—Andersen Windows, see al **Flat panel radiators**—Runtal, N. American, Inc. 800-526-2621.

86 THE ECO KITCHEN *Pro Bono Interior Design:* An Fuston, 45 E. 25 St., New York 10010; 212-447-9703. *tracting services:* **Taocon, Inc.,** 95 Morton St., 7 Fl., New 10014; 212-645-1001. **John Breza Environmental tracting,** 160 Bergen, Brooklyn, NY 11217; 718-797-**Custom cabinetry fabrication and installation**—Goose low Millwork, PO Box 306, Garnerville, NY 10923; 429-7515. **Solid cherry for cabinets**—EcoTimber I national, 1020 Heinz Avenue, Berkeley, CA 94 510-549-3000. **Cherry veneer panels for cabinets**—A tectural Forest Enterprises, 1030 Quesada Ave., San cisco, CA 94124; 415-822-7300. Cabinet glass, restorati Bendheim (R), 122 Hudson St., New York 10013; 226-6370. **Hinges**—Julius Blum, Inc., Highway 16, Sta NC 28164; 800-438-6788. **Drawer pulls,** custom—Co vation International, Tagua Initiative, 1015 18 St., 1000, Washington, DC 20036; for information: 202-5660. **Countertop and backsplash tile,** Terra Classic— Green Technologies, Inc. (M), 1650 Progress Dr., Richm IN 47374; 317-935-4760; Design Supply Stone Source 215 Park Ave. S., New York 10003; 212-979-6400. **Floo** Blonde Antique Terra Cotta; **sage accent tile,** Fire and Series—Ann Sacks Tile and Stone, Inc., 8120 NE 3 Portland, OR 97211; 503-281-7751. **Countertop subst** Medex; **substrate for veneer panels for cabinets,** M II—Medite Corp. (M), PO Box 550, Medford, OR 9 541-773-7491. **Dishwasher,** =1555; **washer,** =20004; d =7304—Asko, Inc. (M), 903 North Bowser =200, Ric son, Texas 75081; 800-367-2444. **Range,** VGRC365-4 SS; **hood,** VRHW360-SS—Viking Range Corporation 111 Front St., Greenwood, MS 38930; 601-455-1 **Refrigerator,** =KSSS36MDXO—KitchenAid (M); 800 1230. **Microwave oven,** GE monogram, =ZEM200W General Electric (M); 800-626-2000. **Sinks,** K-33 K-333; **faucet,** K-15170—Kohler Co. (M); 414-457 **Water filter,** Subterranean II CBLX—Global Environm Technologies (M), PO Box 8839, Allentown, PA 1 610-821-4901. **Air conditioner,** =LCA061P—Carrier (M); 800-CARRIER. **Undercabinet lights,** Linear Light 2000-3000 Series; **accent lights,** Cornetto ATF-12-M Lucifer Lighting Co., 414 Live Oak, San Antonio 78202; 210-227-7329. International Lights, 115 E. 5 Galleria, New York 10022; 212-979-6400. **Low-toxic b ing and finishing materials** (plaster, paint stripper, tile sive, tile sealant, paint)—Nontoxic Environments, PO 384, Newmarket, NH 0385; 603-659-5919; Environm Construction Outfitters, 504 Broadway, New York 1 fax: 212-334-9659. **Window shade**—Hunter Douglas

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0 CHAIRS TAKE CENTER STAGE *Pages 90 and 91* under-Skiles, 799 Madison Ave., 3 fl.; 212-717-0150. Mon.–i., 9 A.M.–5 P.M., weekends by appointment.

6 ALL IT SHOULD HAVE BEEN *Pages 96 to 105. Archi-ct:* **Samuel White, Buttrick White & Burtis,** 475 10 Ave., ew York 10018; 212-967-3333. *Designer:* the late Jed John-n, Alan Wanzenberg, Arthur Dunnam—Jed Johnson & ssociates, Inc., 211 W. 61 St., New York 10023; 212-489-340. *Contractor:* Dick Hanington, William Crawford Co., 50-560 Barry St., Bronx, NY 10474; 718-617-5390. *Living om:* **Hooked rug**—Stephen Anderson, 1071 First Ave., New ork 10022; 212-319-0815. **Fabric on sofa & chairs**, Queen nne, #2014-01—Chelsea Editions, 232 E. 59 St., New York 0022; 212-758-0005. *Sunroom:* **Shell tables**—Magoo Wood-orking, 81 Pondfield Rd., #267, Bronxville, NY 10708; 914-93-6065. *Shell powder room:* Jim Boyd and Ann Reath, oyd-Reath Studios, 131 Varick St., New York 10013; 212-645-302. **Slumped glass window**—Patrick Clark, Sunlight ained Glass, 117-07 Beach Channel Dr., Rockaway Park, Y; 718-634-3397. *Dining room:* **Chair fabric,** horsehair, vert eme #1500/27—Clarence House (T), 979 Third Ave., New ork 10022; 212-752-2890. *Fireplace area:* **Andirons**—Kinna-an & Ramaekers (R), PO Box 1140, Wainscott, NY 11975; 6-537-3838. *Master bedroom:* **Linens**—Leron (R), 750 adison Ave., New York 10021; 212-753-6700.

06 LIFE AT THE RITZ *Pages 106 to 111: Designer:* **illiam Hodgins,** William Hodgins Inc., 232 Clarendon St., oston, MA 02116; 617-262-9538. **Upholsterer**, sofa, chair, alian side chairs—Henry B. Urban (T), 423 W. 55 St., New ork 10019; 212-265-7333. **Fabric on sofa; chair**, cotton pique 250-00 snow—Summer Hill (T), 2682 Middlefield Rd., Red-ood City, CA 94063; 415-363-2600. **Wood cove**—Federal illwork Corp. (M), 330 SE Ave. of the Americas, Fort Laud-dale, FL 33316; 954-522-0653. **Syndecrete floor**—Syndesis T), 2908 Colorado Ave., Santa Monica, CA 90404. **Egyptian llows**, Les mon O'Egypte #33296/2—Clarence House (T), 79 Third Ave., New York 10022; 212-752-2890. **Quilt under r throw**, plain Quiltino in cream; **check blanket; pillow ams**—Pratesi Linens Inc. (R), 110 Newbury St., Boston, A 02116; 617-262-5998. **Curtains**, Ninon taffeta patterns—unschwig & Fils (T), 979 Third Ave., New York 10022; 212-38-7878. **Lamp on table** right, faceted Tree lamp—Mrs. Mac-ougall (T), 979 Third Ave., New York 10022; 212-688-5538. **artner's desk; demi-lune commode**—William Hodgins, Inc., e above. **18-c. Directoire tier table**—Chrystian Aubusson, c. (R,T), 315 E. 62 St., New York 10021; 212-755-2432. **amps**—Hinson (T), 979 Third Ave., New York 10022; 212-38-5538. *Master bath:* **Corian and lacquered wood**—William odgins, Inc., see above. **Satellite mirror**—Pucci International T), 44 W. 18 St., New York 10011; 212-633-0452. **Wall ghts**—Mirak (T), 979 Third Ave., New York 10022; 212-759-556. **Accessories**—Czech & Speake (R,T), 244-254 Cam-idge Heath Rd., London E2 9DA; 011-44-181-980-4567.

12 CURE FOR DECORATOR'S BLOCK *Pages 112 to 9 Dealers/designers:* **E.G.H Peter, Inc.** PO Box 465, Nor-lk, CT 06058. *Consultant on paint colors, backgrounds, and brics:* Sheila Camera Kotur Interiors, 229 E. 79 St., New ork 10021; 212-737-0386. **Folk art shovel; weathervane ulpture; hitching post**—Fred Giampietro, American Folk rt Gallery (R), 25 E. 73 St., New York 10021; 212-861-8571. **Vindow shades** (downstairs), #1206 Belgian linen gauze; **sofa brics,** Queens cloth #7231 beige; **club chair fabric,** taupe oronado #6424—Henry Calvin at Donghia Fabrics (T), 979 hird Ave., New York 10022; 212-935-3713. **Fabric on settee,** afari khaki #2729-02—Glant fabrics at Hines Fabrics (T), 79 Third Ave., New York 10022; 212-754-5880. **Living room pholstery; living room and dining room window shades**—wald's Upholstery, 443 Main St., Torrington, CT 06790; 860-89-8901. **Pillows on sofa,** woven jute ticking tape pillows, atural color, $150; **pillow on settee,** jute embroidered

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Marshall Field's Woodfield Home Store
Schaumburg, IL
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House Beautiful, HICKORY CHAIR and KARASTAN will host an evening of style and design at Marshall Field's Woodfield Home Store in Schaumburg, IL. *House Beautiful*'s Senior Editor, Kathleen Mahoney will conduct a seminar focusing on decorating with KARASTAN floorcoverings and HICKORY CHAIR furniture. In addition to the seminar, guests will enjoy light refreshments from 6:00pm to 8:00pm. For more information and to RSVP, please call (847)781-6441.

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May 6-June 1
Montclair, NJ
203 South Mountain Avenue

Sponsored by the Junior League of Montclair-Newark, Inc., "Oak & Ivy" is a beautiful 1914 English Tudor Decorator Show House and Garden. When you tour this lovely locale your $15 admission fee will benefit Children at Risk programs. For more information and special events, please call (201)744-7730.

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"CARMEL GARDEN SHOW"

May 8-11
Quail Lodge Resort and Golf Club
Carmel, CA
8205 Valley Greens Drive

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Greek key pillow, $175—Dransfield and Ross (T), 54 W. 21 St., New York 10010; for stores, 212-741-7278. *Paint:* **Living room,** #2167 light taupe; bands around living room walls, #2168 darker taupe; **dining room and hall,** #2066 off-white—Benjamin Moore (M); Janovic Plaza Paints (R), 1150 Third Ave., New York 10021, 212-772-1400. **Antique ticking pillows on porch**—Darien Reece Antiques (R), Main St., New Preston, CT 06777, 860-868-9966. **Wallpaper in master bedroom,** #WR 7313-1—Arthur Sanderson & Son (T), 979 Third Ave., New York 10022, 212-319-7220.

120 LAND OF OPPORTUNITIES *Pages 120 to 125. Landscape contractor:* **Bill Antilety**, Jacob Antilety and Sons, PO Box 1202, Southampton, NY 11969, 516-283-0128.

132 FAMILY RESORT *Pages 132 to 139. Architects:* **Jefferson B. Riley and Charles G. Mueller, Centerbrook Architects,** PO Box 955, Essex, CT 06426, 860-767-0175. *Landscape architects:* Lester Collins and Centerbrook Architects. *Interior designer:* Centerbrook Architects, see above. *General contractor:* Cal Parlman Inc., 960 Columbia St., Hudson, NY 12534, 518-828-0789. **House addition size:** 5,500 sq. ft. **Existing house size:** 2,760 sq. ft. **Poolhouse size:** 200 sq. ft. **Lot size:** 100 acres. *Structure type:* wood frame. *Exterior materials:* Western red cedar clapboards and tongue & groove vertical boards. **Roof,** Western red cedar and BPDM flat membrane roofing—Carlisle Corporation (M), PO Box 7000, Carlisle, PA 17013, 800-233-0551. *Interior materials:* ½" wall board; Interior paneling: Douglas fir and maple. **Most windows**—Marvin Windows and Doors (M), 800-862-7587. Custom Triple-hung Breakfast Woodworks, Guilford, CT, 203-458-8888. **Doors,** exterior, interior screen—Morgan (M), Box 2446, 601 Oregon St., Oshkosh, WI 54903, 414-235-7170. **Floors,** great room and bunk room: maple. **Basketball barn:** poured-in-place monolithic polyurethane. **Kitchen floor,** Forbo linoleum—Forbo (M), Humboldt Industrial Park, PO Box 667, Hazelton, PA 18201, 800-842-7839. **Cabinets,** designed by Centerbrook, see above. **Cabinet fabrication**—Russ Alger and Don Hills, Box 682 Rte. 22, Valatie, NY 12184, 518-392-2485. *Lighting:* Creative Systems Lighting (T), 27615 Ave. Hopkins, Valencia, CA 91355, 805-257-4155. Cooper Lighting (T), 400 Busse Rd., Elk Grove Village, IL 60007, 847-956-8400. C.J. (T), 101 Dupont St., Plainview, NY 11803, 516-349-8220. **Hardware**—Baldwin Hardware Co. (M), 841 E. Wyomissing Blvd., Reading, PA 19612, 810-777-7811. **Fireplace,** native fieldstone, designed by Centerbrook Architects, see above. *Sun room:* **Cow figures**—Eleanor Meadowcroft, 25 Flint St., Salem, MA 01970, 508-745-6336. *Great room:* **Yellow and white quilt**—The Gazebo (R), 114 E. 57, New York 10022, 212-832-7077. **Multicolored quilt**—Judith and James Milne, Inc., American Country Antiques (R), 506 E. 74 St., New York 10021, 212-472-0107. *Dining room:* **Table and shaker chairs**—Ian Ingersoll, Main St., W. Cornwall, CT 06796, 800-237-4926. *Bedroom:* **dresser, nightstands**—Ian Ingersoll, see above. *Kitchen appliances:* **Granite Countertops**—Benny Lacca and Sons Inc., 1633 61 St., Brooklyn, NY 11204. **Refrigerators**—Traulsen & Co. (M), 15 Ave., College Point, NY 11356, 800-825-8270. **Range oven**—Garland, 185 E. S. St., Freelance, PA, 800-424-2411. **Dishwasher, microwave; garbage disposal**—KitchenAid (M), 800-422-1230. **Kitchen sink**—Elkay Mfg Co. (M), 2222 Camden Court, Oak Brook, IL 60521, 630-574-8484. **Kitchen sink fittings**—Speakman (M), PO Box 191, Wilmington, DE 19899, 302-764-9100.

140 ZING GOES TRADITION *Pages 140 to 143. Hall:* Side chairs, Reed Street side chair, #285-2008, #403 English mahogany finish, 41½" h., 21" w., 23½" d., $1,270; console, Ashton console, #185-004, #403 English mahogany finish, 36¾" h., 36" w., 22" d., $1,920; **Antoinette mirror,** #986-003, 54" h., 32" w., $1,475—Councill Cos. (M), 1156 N. Main St., PO Box 398, Dayton, NC 27239, 800-624-9018. **Slipcover fabric,** Killala white, #F497/01, **orange trim,** Kora, #1464/14—Designers Guild Fabrics, Osborne & Little (T), 979 Third Ave., 5 Fl., New York 10022, 212-751-3333. **Slipcovers on chairs**—Inner Anderson (M), 132 Cameron Dr., Gretna, LA 70056, 504-394-2241. **Rug,** designed by Christopher Farr, $3,000—Puect International (R), 44 W. 18 St., New York 10011, 212-633-6452. **Shield,** $395—mac Matson Ltd. (R), 5963 Magazine St., New Orleans, LA 70115, 504-891-2863. **Red club chair,** Alexis chair, #485-012-32, maple, 36" h., 32" w., 42" d., $1,595; **console,** Bienville console, #185-006, #403 Normandy finish, 36" h., 60" w., 20" d., $3,910; **side table,** Bristol tripod table, #185-012, #403 English mahogany finish, 26" h., 26" w., 26" d., $1,610—Councill Cos., see above. **club chair fabric,** Mahe, #D466/09, $125/yd.; **blue pillow,** Tandragee, #F526/07, $44/yd.; **green burlap pillow,** Tullow, #F519/02, $68/yd.; **plaid pillow,** Litchfield, #F501/06, $75/yd.—Designers Guild, see above. **Mirror,** #4425, $2,[illegible] **portrait,** $125—Bush Antiques (R), 2109-11 Magazine St., New Orleans, LA 70130, 504-581-3518. **Florent wire cande-labra,** #709, 38" h., 24" dia., $500—Alton Grove Inc., 740 13 St., Ste 220, San Diego, CA 92101, 619-456-2[illegible] **Gauguin orange vase,** #35-23629-0, 11¾" h., $40—Dan Int. (M), PO Box 5001, Millville, NJ 08332, 609-825-5[illegible] *Living room:* **Armchair,** Royal St. #285-270A, #403 English mahogany finish, $1,430; **Gladstone center table,** #185-[illegible] rosewood top, #403 English mahogany finish, $3,590; **console,** Barbados console, #285-403, #403 English mahogany finish, $3,790—Councill Cos., see above. **Slipcover fabric on armchair,** see above; **white pillow on red chair,** Killala white, #F497/01—Designers Guild, see above. **Glass compote,** Sasaki (T), 41 Madison Ave., New York 10010, 212-[illegible] 5080. **Ladder,** #4325, $485—Bush Antiques, see above. **Sconces,** #F-168, $1,450/pr.; **crown,** $595—mac Matson, see above. **Painting of dog,** by Rory Gevis, *Scruffy*, $3[illegible] Achard & Assoc. (R), 611 Broadway, New York 10012, [illegible] 614-0962. **Photograph,** by Debbie Fleming Caffery, *P[illegible]* 1989, silver gelatin print, 24" h., 20" w., $1,700—Ar[illegible] Roger Gallery, 432 Julia St., New Orleans, LA 70130, [illegible] 522-1999. **Glass decanters,** $200/ea.—Keith Johnson [illegible] Century Decorative Arts (M), 4 N. Saginaw St., Pontiac, [illegible] 48342, 810-745-3606. **Blue vase,** Adam, 16" h., $1,77[illegible] Salviati (T), 212-725-4361. **Floor lamp,** designed by Steph[illegible] Pagani, 36" h., 10" dia., $675—Cotule Lighting Design, [illegible] 100 Water St., 5 Fl., Brooklyn, NY 11201, 718-246-5[illegible] **Black bowl,** Loru, #RT15701, $110—Hackman (M), [illegible] stores: 800-448-8252. **Gold mirror,** $20,000/pr.—The So[illegible] House (R), 1133 Chartres St., New Orleans, LA 70116, [illegible] 522-0570. **Chandelier,** $3,800—Modell's Restoration & [illegible] ishing (R), 4600 Magazine St., New Orleans, LA 70[illegible] 504-895-LAMP. **Candlestick,** $1,250—The Soniat House, [illegible] above. **Print,** by Allison Stewart, *Trouble in Paradise*, m[illegible] media on paper, 20" h., 20" w., $3,900/6-pc. set—Art [illegible] Roger Gallery, see above. **Red vase,** Eva, 16" h., $1,77[illegible] Salviati, see above. **Settee,** Saint Charles love seat, #485-[illegible] 55, maple, 49" h., 55" w., 37½" d., $2,455; **orange chair,** N[illegible] lette chair, #485-010-33, maple, 38" h., 33" w., 27½" [illegible] $1,575—Councill Cos., see above. **Settee fabric,** Killa[illegible] natural #F520/01; **two white pillows,** Killala-white, #F497[illegible] $200/yd.; **red pillow,** Mahe, #F466/09, $125/yd.; **green p[illegible] pillow** Litchfield, #F501/06, $75/yd.; **blue stripe pill[illegible]** Castellane, #F186/01, $112/yd.; **orange stripe pillow,** Sun[illegible] #F481/09, $100/yd.; **red burlap pillow,** Tullow, #F519[illegible] $68/yd.; **green burlap pillow with blue stitching,** Tul[illegible] #F519/02, $68/yd.; **blue and natural burlap pillow,** Tandra[illegible] #F526/07, $44/yd.; Tullow, natural, #F492/01, $68/yd.; **b[illegible] plaid pillow,** Litchfield, #F501/06, $75/yd.; **orange chair fabric,** Kora, #464/14, $60/yd.; **floral pillow,** Malli, #D54[illegible] $76/yd.—Designers Guild, see above. **Olive jar,** $1,250—[illegible] Maison, see above. **Orione floor lamp,** #016305, $56[illegible] Artemide (R); for stores: 516-694-9292. **Povdras ottoman,** #485-018-00, #403 English mahogany finish, 20¼" h., 41 [illegible] 24½" d., $1,345; **Embassy dining table,** #285-001-2, #[illegible] English mahogany finish, 30" h., 72" w., 46" d., $5,842; **w[illegible] chair,** Gladstone chair, #485-013-36, 46" h., 36" w., 34[illegible] $1,945—Councill Cos., see above. **Orange fabric** on otto[illegible] Kantha, #F477/12; **throw fabric,** Killala-natural, #F52[illegible] Mahe, #F466/09, Kora, #F464/14; **fabric on wing ch[illegible]** Milford-natural, #F502/05—Designers Guild, see abo[illegible] **Banjo w/case,** #4455, $225—Bush, see above. **Alvar A[illegible] vase,** #1303016002, opal, 6¼" h., $120—Hackman, see ab[illegible] **Tizio lamp,** #209075, white, $380—Artemide, see ab[illegible] **Glass bowls,** from $124—Stelton (T), 225 Fifth Ave., [illegible] New York 10010, 212-734-4318. **Italian bibliotheque,** #[illegible] 15, $2,795; **crown,** #126-5, $1,295; **lantern,** #99-26, $97[illegible] mac Matson, see above.

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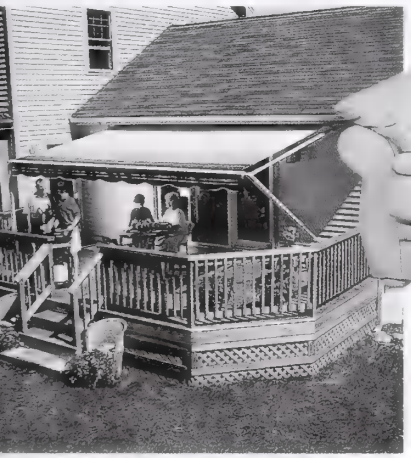

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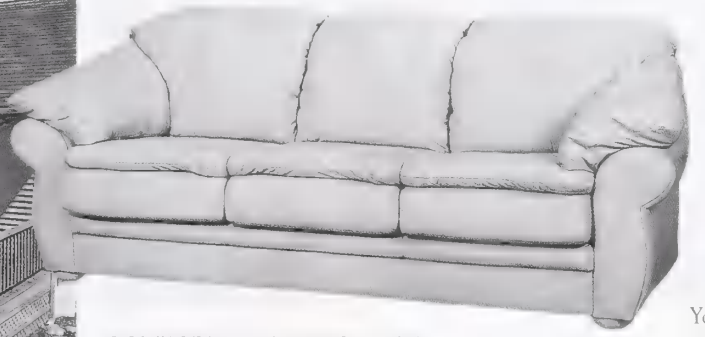

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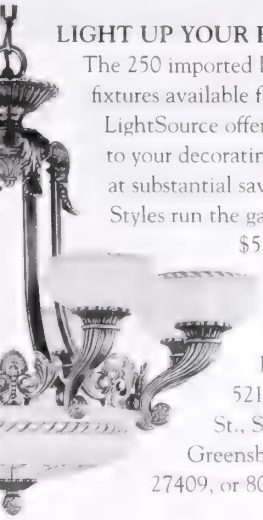

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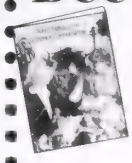

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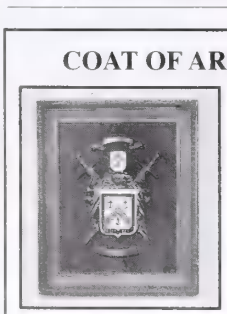

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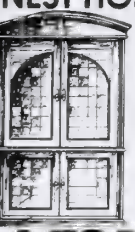

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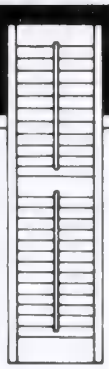

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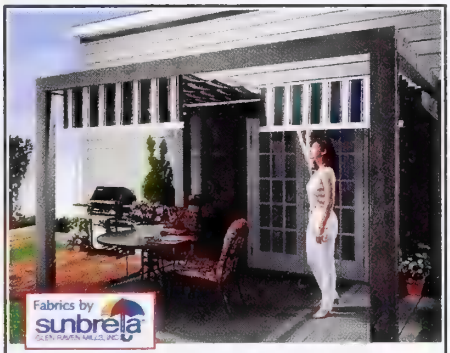

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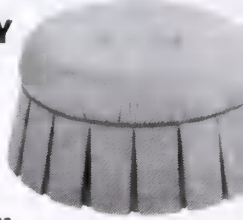

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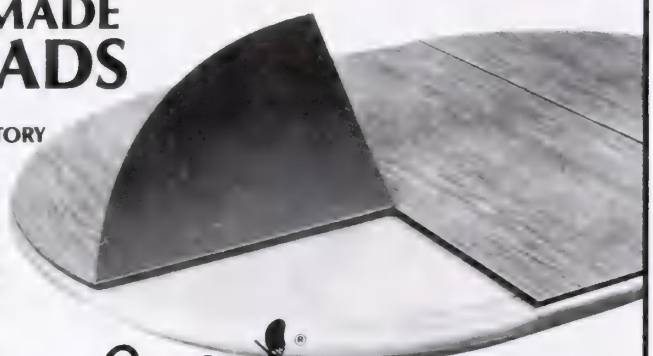

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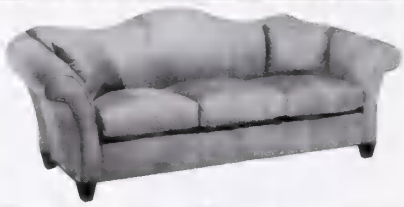

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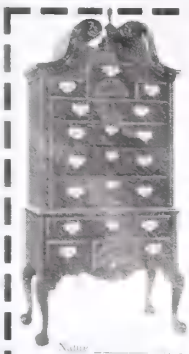

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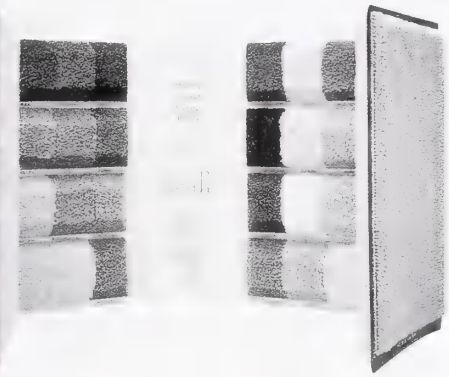

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HANGING OUT THE WASH

By Phyllis Theroux

Like most writers, I spend nine-tenths of my time waiting—for inspiration. I am fortunate in that I do my waiting at home. When ambition outstrips my talent, which is more or less a daily occurrence, there are dozens of simple, even moronic tasks that I can do while the Muse is hiding behind a curtain. In the winter months I polish silver, make quilts, and write letters. But come spring, I unplug my dryer, slip my cellular phone into the clothespin bag, and hang out the wash.

I do not descend from women who viewed laundry as a creative fallback position. My mother hung out the wash on a pulley line that ran between our back porch and a telephone pole on Sacramento Street in San Francisco. But she got no particular joy out of it, which I attribute to the fact that she grew up with servants and when she married down—into a world without them—she accepted the difference but didn't feel she was being handed an opportunity to shape her soul.

My mother-in-law was not in love with laundry either, although her kitchen drawers, filled to the brim with spotless, carefully folded dish towels, were a silent reproach to my soul. This was a level of excellence to which I had never been exposed, although I was striving for it in other ways.

These other ways, which revolved around the notion that personal perfection was possible, proved too difficult to pursue. I date my love of hanging out the wash to the first time I realized that for the price of a few clothespins and a jug of Clorox, perfection of a highly attainable kind was mine. To see a row of white dinner napkins rising with the wind lifts my heart, makes me feel I have not lived in vain.

Napkins are an idiosyncratic pocket of formality in an otherwise deeply informal household. Several years ago, I hosted three foster children who had never had anything more civilized than paper towels at the table. When I urged them to use their napkins, they looked at me as if I had asked them to draw the hem of my living room curtains across their mouths. I assured them that I had plenty, and I do—bleached, ironed, and filling up my cabinet, like the diapers I once folded upon the nursery changing table.

There is something powerful and reassuring about a stack of diapers or dinner napkins—sun-dried and folded—that gives me a sense of being an upright person. In the spring I turn into a Swiss hausfrau, continually running back and forth to the clothesline, with important things to do. As my hands pluck, smooth, and tug the sweet-smelling material into squares, chaos is turned into order right before my eyes. Being able to see the transformation is important. But there is more to hanging out the wash than this.

To launch a regatta of billowing sheets lets me set sail in my own backyard. To watch a nightshirt rock companionably with a nightgown in the breeze or notice how sun filtered through a flowered blouse stains the grass with color restores my vision. I am not just hanging wash but making art.

Then, too, a full clothesline is a living, breathing organism, one moment limp with afternoon quiet, the next moment fighting with all its clothespins against a sudden wind trying to snatch the line bare. It would be an exaggeration to say that living with a clothesline is exciting. But there are responsibilities, the same as if one has a dog or cat.

When I am upstairs pondering a paragraph, a drumroll of thunder reminds me that there are some helpless sheets and pillowcases outside that are totally dependent upon me rising up to rescue them. When my work is going well I tend to let them fend for themselves. But when it's going badly I am up in a flash.

Over the years, I have come to realize that my love of laundry lines must be monitored, like an addiction. As I sit at my desk watching my IQ slide downhill, a just-harvested basket full of guest towels cries out to me from the linen closet to be ironed. When I am incapable of arranging my thoughts into a tidy stack, the dish towels I hung out that morning want, in the worst way, to be collected and folded with the utmost care and put into a kitchen drawer.

Fallback positions are like children. They must not be exploited or put at the center of one's existence. I know this, and for the winter half of the year, when my dryer is in use, I am beyond temptation. My laundry is safe from my longing-to-be-diverted mind and hands.

But in the spring, when the first ribbons of cut grass weave themselves into the winter air, the maple leaves are as tender as butter lettuce, and the warmth pours down at last, I carry my sheets and towels and napkins like winter children out to the garden to be revitalized by the sunshine. As am I. And within minutes, my clothesline, which has hung empty of significance all winter long, is its old dance-around self—not that it has something important to do. ■

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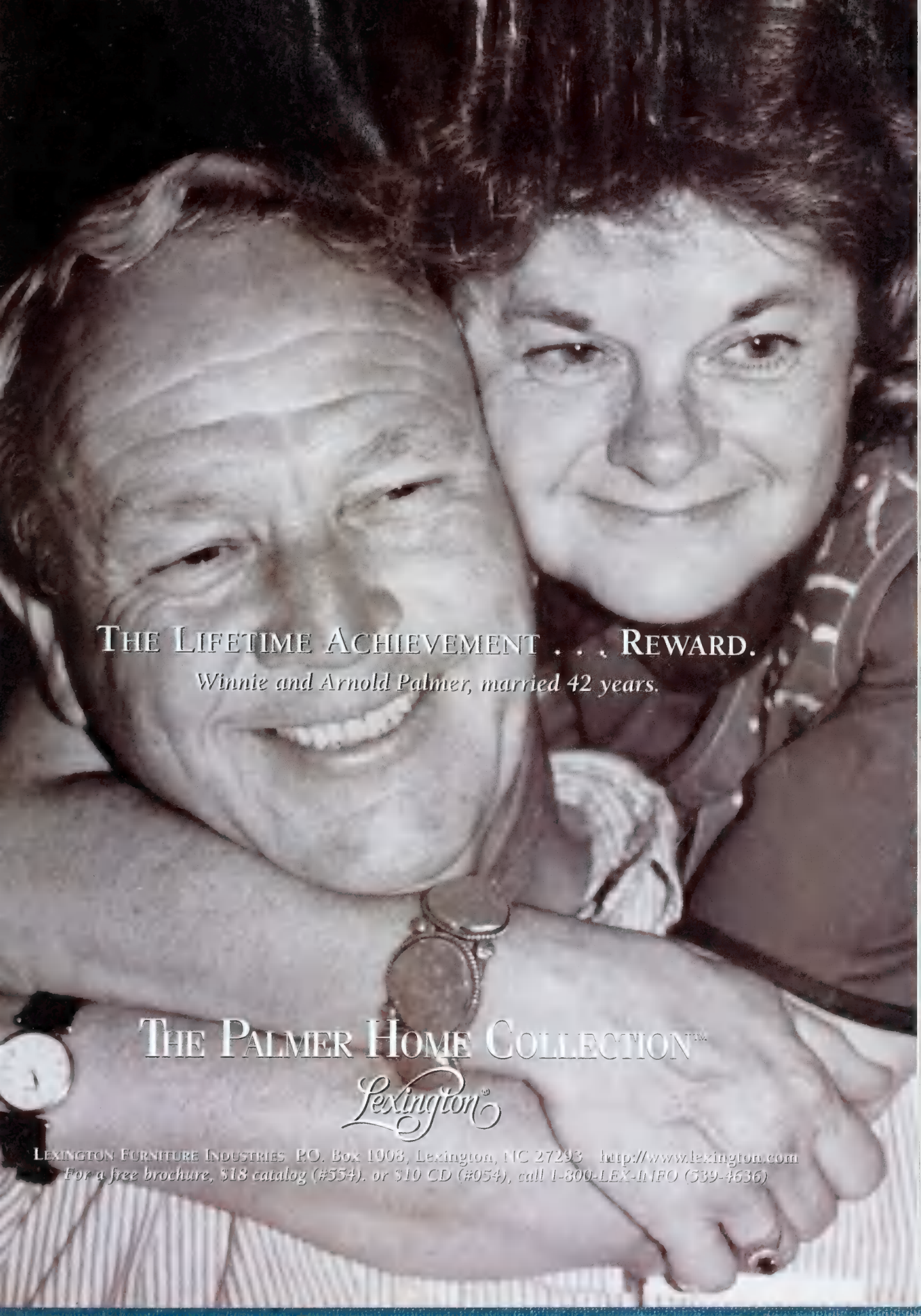
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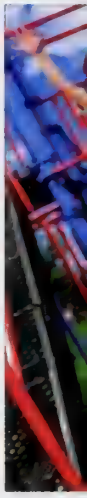

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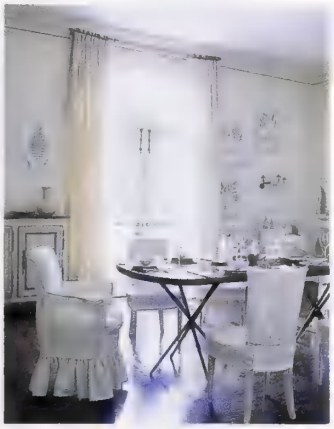

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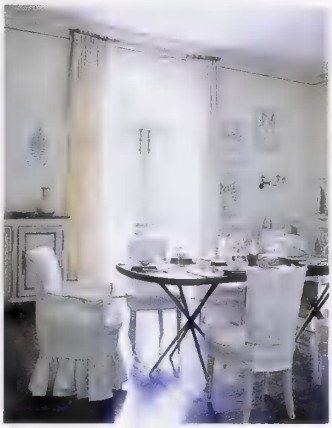

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THE FINE ART OF MESSING WITH SUCCESS.

February 26, 1992: Chrysler minivans are named top safety choice in the passenger van category in Prevention magazine's Safe Car of the Year Awards.

August 1, 1996: Chrysler Town & Country minivan named top safety choice in the 1995 passenger van category by Prevention magazine. (Anyone see a pattern developing here?)

November 1, 1995: New Dodge Caravan is named Motor Trend's Car of the Year – first time a minivan wins the award. Second straight year that a Chrysler Corporation vehicle has won.

October 11, 1995: Accompanied by the Whetstone HS Marching Band, Chrysler CEO Bob Eaton delivers the five-millionth Chrysler Corporation minivan to the Lombard family of Columbus, Ohio.

Having invented the category, we at Chrysler Corporation knew that tampering with something as popular as our minivan would be a delicate operation. (Of course, introducing it in the first place was a bit too.) But what we finally decided was that the risk was resting on our laurels. When making gr

Visit our Web site at http://www.chryslercorp.com, or call toll-free 1-888-GREATCARS. *Chrysler minivan owner loyalty at 63% in Odyssey, Voyager, Mini-Ply sales period. †Always wear your seat belt.

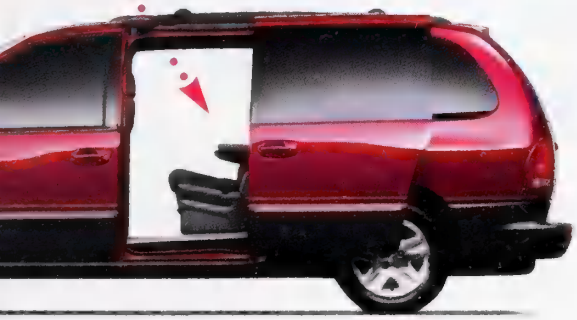
May 15, 1992:
ultidisciplinary platform team
enes to begin work on the next
generation of the minivan.

August 1, 1992:
Dodge and Plymouth minivans get optional sport handling suspension. Car pools across America become approximately 37% less boring.

September 18, 1992:
*Consumer Attitude Research announces that Chrysler minivans have the highest repeat purchase rate of any platform sold in the United States.**

July 15, 1992:
Platform team reads letters from minivan owners asking, "Why not put a sliding door on the driver's side too?"

May 9, 1993:
Sales of Chrysler minivans in Asia pass 2,000. Reports that minivan interior is more spacious than average Beijing apartment are unconfirmed.



March 10, 1995:
ed Chrysler, Plymouth, and Dodge minivans reach
hips with features including dual front air bags,†
dual sliding doors, Easy Out Roller Seats,™ and
storage space for the most acquisitive of families.

April 18, 1994:
Fuel-door problem solved. (Sorry, but if we told you how, we'd have to kill you.)

September 15, 1993:
Problem: How to keep driver's-side sliding door from banging into fuel door.

cks is your goal, the right decision is usually
vious. Kind of like the idea of putting a sliding
both sides of your minivan, come to think of it.

car and light truck buyers conducted during the '92 second-quarter

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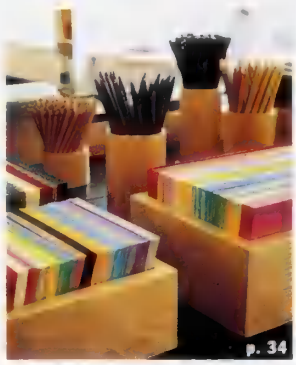

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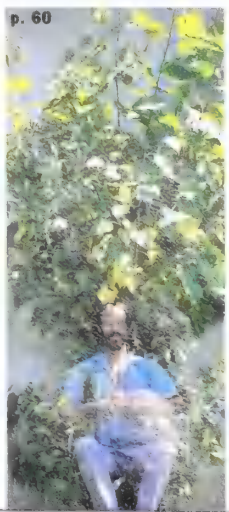

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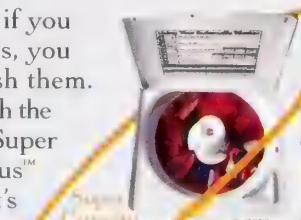

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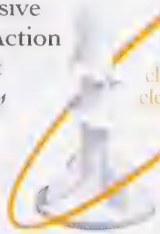

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HUMMING "MY COUNTRY 'TIS OF THEE

By Philomena Friedman

In the mid-1980s I had the pleasure, reserved to people who long make their homes in distant places, of seeing my native land through alien eyes. Because my husband was in the United States Foreign Service, I lived, between the ages of twenty and fifty, in eight countries other than my own, two to four years in each. All that moving among continents and cultures had taught me the importance of looking at a new place right away, before familiarity began to block the view. Coming home to stay, I resolved not to miss the chance to see my own country as I never would again.

I knew that I must pay close attention, assuming as little as possible. How to do that? Sightseeing would certainly not be my method. I wasn't going to sit in the visitor's gallery at the U.S. Senate or count heads on Mount Rushmore. Nor would I prowl among the public sites that had been established in my absence. Many things worth knowing about America in the late 20th century might be gleaned from the Alaska pipeline or from Fort Worth's new Kimbell Museum, but I had something more modest in mind.

I simply wanted to know if the natives I met might say or do things that suggested a pattern, a group of attitudes that might be common to them as Americans. What were the people in this country like? Although I would have run from such grand terms, I suppose I was looking for the American character. I wanted to see it one person at a time, so I stayed put.

The returning native has certain advantages as an observer. Not only was I fluent in the local language, but from the start I could tell when something was said ironically; I got the jokes and recognized allusions. Built into each of these advantages, of course, was the constant danger that easy recognition would lead my eyes glance off things rather than peer into them.

Circumstances were with me. I was coming to a p where I had no local roots, no personal associations. T minutes after our flight from Dakar landed in Boston, my ily and I were in a car, en route to a house in the woods of Hampshire, where we knew no one. Within a few week sons left for school, my husband was climbing mountains shopping for skis, and I was free to take a good look around

Clearly there would be no problem in meeting pe in my own age group, middle-aged people. I had only to j sports club and the League of Women Voters and to vo teer at the local hospital. But I wanted to find out about y people and old ones as well. Fortunately a way to do so immediately at hand. Our house was close to a liberal arts lege that had a generous attitude toward auditors. Any pe from the community was welcome to sit in on courses. It necessary only to have the professor's permission, wh seemed to be given automatically as long as there were en seats in the room, and to agree to remain silent during c Fall term was about to begin.

The college catalog's temptations were enormous. probable pleasures of the history of Fundamentalist reli in America had to be weighed against those of a guided through Mann, Proust, and Joyce. Not only was I goin spend a lot of time seeing young Americans close up, I also into something very like an idyll: the chance to go to college knowing everything I had learned since leavin From the riches of the catalog I chose German literature Russian history. Immediately my Monday, Wednesday, Friday mornings were filled with witty descriptions of friendship of Goethe and Schiller, with insights into the tar strain and the Russian character.

Afternoons were even better. I spent them in deepl

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My mornings were filled with witty descriptions of the friendship of Goeth and Schiller, with insights into the Tartar strain and the Russian characte

upholstered chairs in a reading room of the college library, with the sun—which I now recall shining without interruption the entire first term—illuminating gilt on leather bindings all around me. Aglow with English poetry and wood paneling, the room was endearingly bogus, a splendid place to bury your nose in one book after another. I read everything that pleased me on the course reading lists and nothing that didn't. Bag the report on the Soviet agriculture and right on to *The Love Letters of Catherine II to Potemkin* and the memoirs of a German ambassador at Victoria's court.

All the while, from within my idyll, I was keeping a fascinated eye on my classmates. I was isolated and a little lonely, for I had come back not only to America and to academe, but to a third country where I had not been in a long time, the land of the young. Not just surrounded by people nineteen and twenty years old, I was in a world created especially for them. Here, older people existed only as immigrant labor—secretaries, professors, janitors—which maintained the public services. On campus I blended with those familiar outsiders. In the classroom it was different. For all three terms that I was there, on the first day of each large class, when I walked to the back row instead of to the lectern, each head turned briefly and a few eyes were hostile. Even an idyll can require occasional stamina.

I was among the earlier arrivals in a class of forty-odd for the first meeting of the Russian history course. As the room filled, the chairs around mine stayed empty. Among the last students to arrive was a handsome, robustly built young man who was widely greeted and offered a number of seats. Instead of joining friends, he came and sat next to me.

"Hi. My name is Dan."

"Mine is Phil." I hoped that I sounded neither too friendly nor too grateful.

Dan and I chatted some each day. I learned that he was from the Midwest, was studying political science with the hope of going into politics, that he worked hard, was interested in a million things, and was very smart. The other students' obvious affection and respect for Dan made me respect them. I liked them, too. They were intelligent and funny, and if their classroom answers sometimes revealed a good deal of self-centeredness, generous impulses showed as well. They were also wonderful to look at with their athlete's grace and candescent health.

The college had been for men only until several years earlier, and there was still an edge about the presence of women. One day I dropped in on a survey course in American history. The fall term was half over and I was course-shopping for winter term. When he had finished lecturing, the professor roughly graphed on the blackboard the results of the midterm examination. There were a lot of B's, half a dozen A's, and just 2 A+'s among the approximately [illegible] students. As they filed out, the students picked up their exam books, arranged grade, from the professor's desk. He and I smiled when t women reached past some perplexed-looking males to pl out the two top books, one female saying in mock exaspe tion, "*Another* reason for not letting them in!"

In only one place on campus were women in the ma ity, in the adult education courses where I found an excell opportunity to see older Americans. I regularly visite Shakespeare course where I sat next to a small, round wom who, with white hair, pink cheeks, kind blue eyes, and F Franklin spectacles, radiated grandmotherliness. She also g off a constant low click of knitting needles. The first day I there, the class was working on *Hamlet*, the part where prince is reproaching his mother for having married her d husband's brother.

"You cannot call it love, for at your age, the hey-day the blood is tame, it's humble and waits upon the judgmer said Hamlet.

"The idiot!" said Grandmother. Click click.

Several of the women sometimes went out for a cup tea after class, and twice I joined them. All professedly retirement, they were neither retired in interests nor retir in manner. I found nothing new in that, but there was son thing very different about them and, I would soon noti about middle-aged American women as well. They sound ferent from the way American women used to sound. Th have changed their speech code and there is more ego she ing. Using the passive voice less often and first-person p nouns more, women sound harsher.

I had guessed at least two of the women in the tea-af Shakespeare group to be in their early sixties and was surpri to learn that none of them was under seventy. All had childr none had had a career or been divorced, and to my even grea surprise, all were feminists. The so-called Mommy track, a for women to combine profession and family that was much cussed a decade ago, came up in our conversations. The gr talked about it with interest and suspicion. "It might work they don't use it as an excuse to pay sixty-five cents on the lar." Each woman seemed to have turned a cool retrospect eye on the part gender had played in her own life, and ea seemed to harbor some resentment of it. But no one was h ging her resentment. Instead, they studied Shakespeare and s money to the scholarship fund at Wellesley.

I admired these women, even as I wondered if their p ticular generosity of mind were somehow a middle-class p nomenon. That question was answered in a supermarket i nearby town. On their surfaces the college town and the to where I shop share nothing more than their proximity. Hou in the college town have oak rockers on their porches and g dens with picket fences. In the other town, the porch fur ture is aluminum and chain link edges blacktop driveways.

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Without a moment's premeditation, women who were strangers to each other had thrown up a protective wall around someone who was in troub

I was fourth in a checkout line that was stalled. The checker, a woman at least fifty years old and thirty pounds overweight, was new on the job and seriously flustered. Her slowness, mistakes, and apologies had the line near a standstill. The man in front of me impatiently maneuvered his cart out of our line. I took his place and the teen-age girl behind me moved up to within sight of the struggling checker. She too left for another line. A gray-haired woman advanced into her place, looked the checker over and stayed. Reenactments of these moves and non-moves continued until we were a line of older women in which the last quietly explained the situation to each newcomer, who then stayed or went, in perfect conformity to sex and age. Each of us, finally paying, left with some words of encouragement for the checker. Without so much as a moment's premeditation, women who were strangers to each other had thrown up a protective wall around someone of their own sex and age group who was in trouble, just as I knew the old women at the college would have done. I was coming to feel that such small incidents, in the supermarket or at the college, were not meaningless chips off the surface of a national character, but ore-bearing nodules from its interior.

My own character occasionally lurched into sight as I went on watching and listening at the college. These quick views of myself were unexpected—after all, I had planned to be the observer, not the observed—and not always reassuring. Since there were only fourteen students in my German course, our conversations before class tended to include everyone and we were all soon acquainted. Once it became clear that I was actually working at the course, it seemed to be accepted that I was not an intruder—oh *God*, somebody's *mother*—but a student, if a weird one. We often talked about the work and we all seemed comfortable doing so, though it eventually occurred to me to wonder if my fellow students were cleaning up their language for me. Of course they were. I overheard more obscenities on any three-minute walk across campus than were uttered in all of our classroom chats combined.

This discovery did not make me uncomfortable, but as I added courtesy to the list of positive traits I was finding among my classmates, I realized that I was cleaning up my language too, and with a motive more craven than courteous. Talking, as we sometimes did, about books and authors unrelated to our course, I seemed always to mention contemporary writers and to find suspiciously little need to bring up, say, Trollope or Sterne, or anyone else who might have made me sound old-fashioned. Had I been grading my behavior, I would have had to decide between C, as in cowardice, and F, as in fake.

The rule that auditors had to remain silent proved to be a lovely gift. It made me a better listener and, I think, a better judge of what I was hearing. In our Russian class Dan was usually as silent as I was, but when called on he spoke easily and with confidence. I was impressed by how much he knew about both Russian and European history. He was reading up on Soviet medical system and he could compare it in detai Britain's National Health Service and the German sys from the time of Bismarck. The quantity of his informat was really remarkable. I asked him where he had learne much history, and he said that he liked it and had read a g deal, partly because he had had to spend a lot of time at ho His mother had been sick and his father worked the late af noon shift as janitor in a public high school. Someone ha stay with his mother, so Dan brought books home and rea lot, especially history. Both of his parents were high-sch dropouts and there weren't any books at home.

I asked him if his mother was better and how his fa was managing now.

"She died when I was a senior in high school."

"I'm sorry."

"It almost seems as if she died so I could have all th The arc of his gesturing hand included our classroom and handsome college buildings visible through the window. start of the lecture put an end to our conversation and w class was over, Dan left without saying anything more.

Next time, he took his seat and resumed speakin though there had been no interlude. "My mother was a sch phrenic. She was in a hospital for several years, but then t started sending patients home, saying they could get al with medication. She couldn't. One night she got out of apartment without my father or me hearing her. She w into the street in her nightgown. I think she was trying to away so that I wouldn't have to stay home to take care of She was hit by a truck." Once more Dan stopped as the fessor began to speak, but I think that he was stopping in case. He gave no sign of feeling that he had been interru or that he expected a reply.

I frequently caught sight of Dan around camp He went to a lot of concerts and films and I ran into hi couple of times in the art museum. He was often with a the same girl. I never met her, but she smiled and wave me as he did.

A week after he told me about his mother, Dan stop to speak to me as I stood watching a small demonstratio front of the administration building. Perhaps twenty stude were marching with placards demanding that the college s investing in firms doing business in South Africa, wh apartheid still prevailed.

We watched together for a few minutes, Dan look benignly amused. He said, "It's not silly, you know, they re are sincere. I know most of these guys. A couple of them real friends of mine. It just seems silly because they're so cl and shiny. They can't help it if they have no idea of what to times are. They really mean well and their parents do, t

I may have looked at him questioningly, because he

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went on. "I know their parents beca they invite me home. Their parents l the idea that my dad cleans school ba rooms and I get good grades. I'm th favorite deserving student." He laugh "I'm not being sarcastic. They're go decent people and I like them as mu as they like me. Two of their fath have offered me jobs after law scho And they know all about my driv ambition." He put ironic emphasis *driving*. "You see, I want to change whole American health system. course they may not take me all that riously." Dan was laughing and I t him seriously.

"It's funny the way it seems to mostly the rich kids who demonstra The poor ones think it's kind of unr It's not gritty enough for us. There quite a few poor kids around, you kn others like me. Well, maybe not ma of them were as poor as I was grow up. Some of them hassle me ab sounding too much like the rich guy 'the beautiful people,' they call th They say that I'm playing up to them get a job from their fathers. They right, in a way. But it's not the jo want. I can get my own jobs. But I re mean to change something and I'll n their kind of help."

His voice dropped abruptly and spoke fast and intensely, as though himself. "If somebody doesn't do it be me, I'll do it if it takes me all my life. get to Congress or wherever I have to to fix it so that hospitals *never* put a s woman out on the street."

His voice returned to its nor level and an expression of amused go will was again on his face. He gestu toward the small crowd around us. " not the only idealist here. Some of th will help me, or maybe I'll be the helping them. I want to make sure t we don't slice too much of the fat their big old," he paused and smile me, "trust funds."

Of thee I sing. ■

This is Philomena Cameron Friedman's third Thoughts of Home essay. Her second was "The Education of a Vazah in the November 1996 issue.

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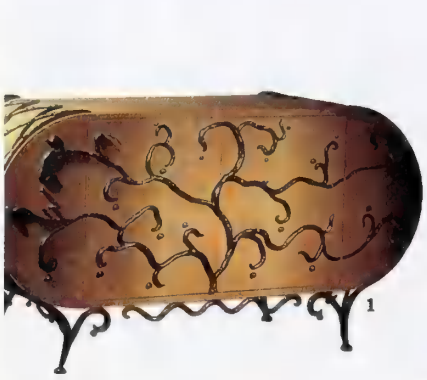
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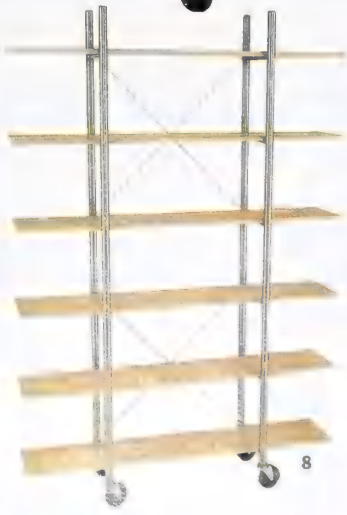
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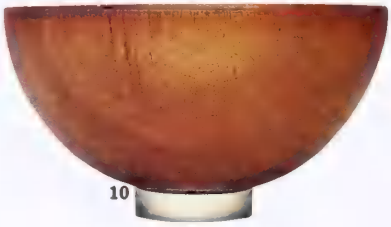
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know people who think Eve served the biblical apple merely because she was ched for time and didn't have to ok it.

I like to cook.

"Where did you learn to ok?" people ask, like there's a ern hidden deep under the city ere we meet; a secret, benevo- t cabal of chefs, practicing the cient rites of both spice mingling d time juggling. "In the kitchen," lways reply. They eye me with spicion and disbelief.

I like to cook.

Cooking lets me unleash my eative energies. To me, recipes just vague guidelines. I enjoy ng intuition to know whether I ould add more garam masala, st another lemon, grind an extra tmeg or two. I enjoy it even re when I'm right.

I like to cook.

Once we had fresh 25-count rimp, begging to be grilled, and appropriate marinade in the use. I frantically mingled spices manner that would have terrified an alchemist. The result is never the same twice and one of my favorites. (I'll share it later.)

Whoever designed my new car must like to cook too. Because they clearly threw out the typical luxury car recipe, scrambled all our preconceptions and came out with a whole new omelet.

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Hey, I like to cook.

The inside is something too. Clearly some engineers spent a lot of time slaving over a hot drawing board. Because they've come up with things like seats as comfortable as any this seat has ever sat in. Something about the "hip points" being raised for the optimum driving position.

Even the glove box, the oven of cars that turns chocolate to syrup, is different. It has its own air-conditioning vent, so when the a/c is on, it's cool in there.

Well, dinnertime's coming, and I'm out of saffron. Usually I'd just try to make do, but now I feel like a quick zig to the store. You should see me behind the wheel now.

Man, can I cook.

MARINADE WITH ZIG

- 1½ teaspoons garam masala
- 2 teaspoons brown sugar
- 2 teaspoons tumeric
- 1 teaspoon honey
- 2 dashes soy sauce
- ½ teaspoon red pepper paste
- 2 cloves garlic, minced or pressed
- ½ inch ginger root, peeled and grated
- 2 tablespoons curry oil

Combine all ingredients. Add shelled, deveined shrimp. Turn to coat, marinate for a couple of hours. Grill with chopped veggies. Eat.

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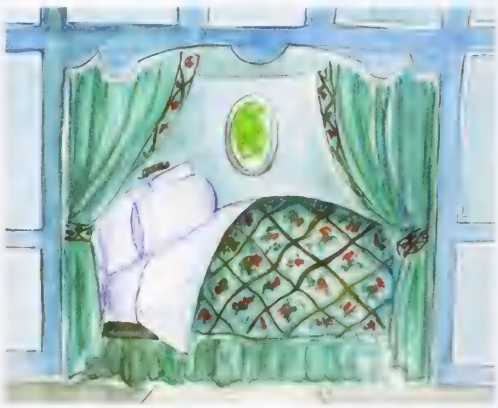
GRACE NOTES

Whether your role is guest or host, a little extra thought can turn a weekend with friends into a memorable event

By Margaret Kennedy

Why not arrive for the weekend with a pot of the new hardy rosemary for your hosts? *Rosemarinus officianalis* 'Arp' is reported to survive winters even in Zone 6, where temperatures can reach −10°F. I'm planting it this summer with visions of pungent branches to wrap around freshly caught bluefish before grilling.



Producing the best dinner can be a matter of knowing the right resources. No one entertains more effortlessly than Parisian hostess Barbara Wirth, who is a master of the culinary hunt. One memorable dinner chez Barbara began with her husband Didier's birthday caviar. Presentation counts: little roasted fingerling potatoes arrived in an 18th-century silver-plated tureen, which kept them hot. Each of us added a dollop of crème fraiche and a spoonful of caviar and ate them with our fingers. Cold poached salmon was followed by a salad and cheese. Barbara found the delicious caramel ice cream at a Picard market and bought *tuiles*—thin, crisp cookies—at a local *patisserie*. Except for the potatoes, everything was done ahead of time and each course arrived on the prettiest floral plates. The unexpected mix luxurious caviar and supermarket ice cream is a lesson in creative, confident ease

"OOPS, you can't come in yet!" said my hostess Elana Donovan as she assessed the guest room where I would be spending the night in Newport Beach, California. While Elana and her husband were away, the perfectly prepared bed had been slept in by a friend of their youngest son. The household was scurrying to wash and iron the sheets. I arrived to the last of the tucking-in of a fairy-tale bed, ensconced in a curtained niche with an oval window. Here's how it was dressed, starting from the top: an Italian linen blanket cover's deep embroidered turn-back folded over a Provençal rose-patterned coverlet and down duvet. Next came a lightweight wool blanket and white cotton damask sheets. Instead of a mattress there were *two* down featherbeds! The casement windows were open to the cool night air. Cocooned in down, I slept so well that the next morning I decided it was the most comfortable bed ever. If there was a pea underneath those ethereal layers, I never knew.

At times it is necessary, but ofte just fun, to use place cards to arrange seating at a dinner party Trompe l'oeil artist Robert Jacks once painted different flower pl cards for each guest at a house party. I still have my charming tulip! But you don't have to be artist to be creative—write nam with silver ink on glossy leaves, have the kids paint polka d on colored paper, tie a tag to a fresh flower, or splurge on th handsome sunflower-engraved cards from the enticing Madiso Avenue shop of New York's preeminent statio Mrs. John L. Stron

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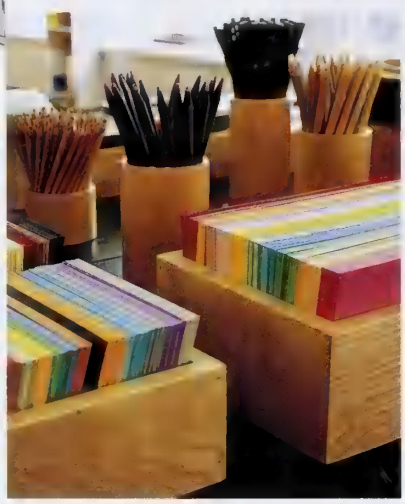
Tucked into Barbaralee Diamonstein's book *Singular Voices* (Abrams) is a lesson in loyalty from Robert Venturi. When asked to be interviewed, the architect agreed only if his partner and wife, Denise Scott Brown, was included. Their interview is one of the best in Diamonstein's new collection.

BELLES LETTRES

Noted on both coasts: new shops that encourage a heal interest, despite faxes and Web sites, in putting pen paper. In Manhattan, clean-lined Adresse showcases Ma Papier, a richly colored collection of goods ranging from ter paper (below, 50 cents to $1 a sheet) to archival bo ($25 to $65). Designed by former *Marie Claire* art direc Marie-Paule Orluc, the papers have long been popular Paris at her shop on Rue Vavin. Adresse, 226 Elizabeth 212-226-7462. Inspired by the simple presentation she in Mexican paper shops—"minimal display, but mate that was so pretty"—artist Julie Addison opened Addi



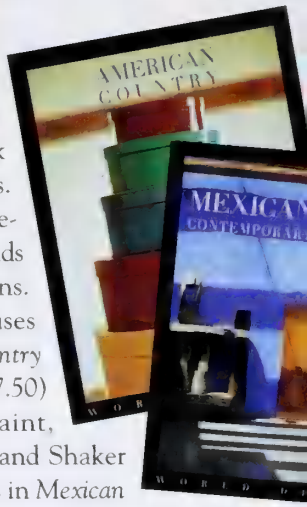
End Papers in Oakla California (top le Here, on a century- printing press, she ates hand-tinted ter papers shimmer with dustings of ver and gold (from cents a sheet) and c structs fanciful gl lidded boxes ($30 $76). Addison End pers, 6607 Telegr Ave.; 510-601-81 *Stephanie Rank*

WILD ABOUT WILD GINGER

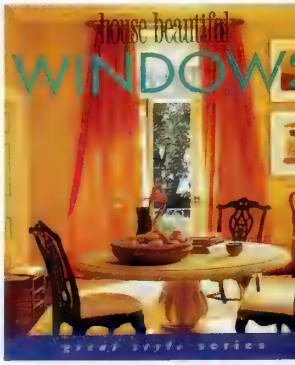
Many Japanese are now collecting *Asarum* (a-SAH-rum). These shade-loving, low woodland perennials include the thirteen North American natives like *Asarum arifolium* (left). They are commonly called wild ginger because when the leaves are crushed they smell like gingerroot. These plants may have celadon leaves splashed with platinum; near-black leaves with white dots looking like the Milky Way; pie-wedged markings of pewter and emerald; and flowers right on the ground shaped like urns, cloverleafs, or starfish.

Pennsylvania-based plant explorer Barry R. Yinger predicts the mania for *Asarum* will soon infect American gardeners. He has collected 200 species and varieties of *Asarum*, and several are offered now for about $25 by mail from Plant Delights Nursery; 919-772-4794. *Ken Druse*

BY THE BOOK



Drawing on styles from around the world, two book series inspire decorating fans. Just one year old, the World Design series by Herbert Ypma adds its fifth and sixth publications. Picturing New England houses and artifacts, *American Country* (Stewart, Tabori & Chang, $27.50) gives sources for historic paint, colonial rugs, Amish quilts, and Shaker furniture. Study the haciendas in *Mexican Contemporary* (Stewart, Tabori & Chang, $27.50) and le to use glazed tiles, ceramic dinnerware, and colored cott to create the lively look. The seventh book in the Great S series by House Beautiful, *Windows* (William Morrow, $ shows how to pick curtains, shades, and screens to go with every decor. *Jessica Goldberg*



IN THE AIR These days Scandinavian design is making a significant comeback. The trend-setting SoHo store Troy is importing Danish coffee tables and chairs by Hans Wegner, Finn Juhl, and others from the sixties and seventies.

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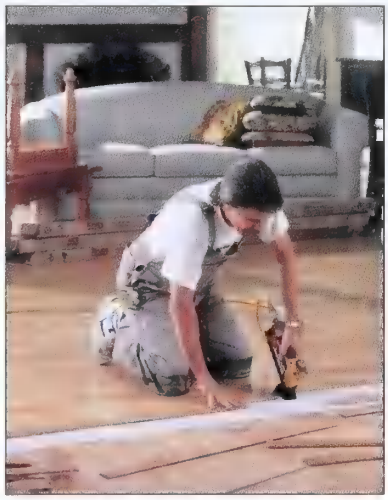

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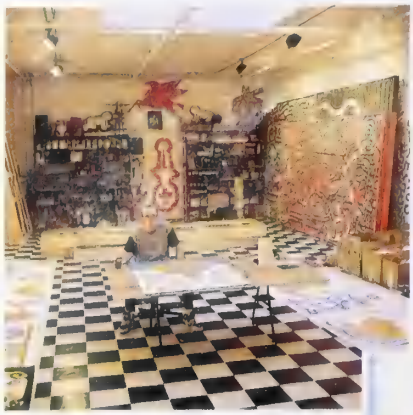
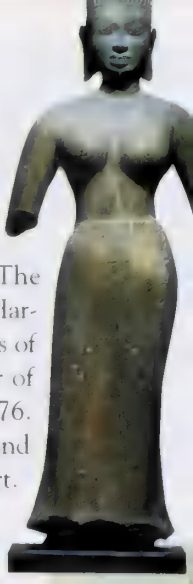
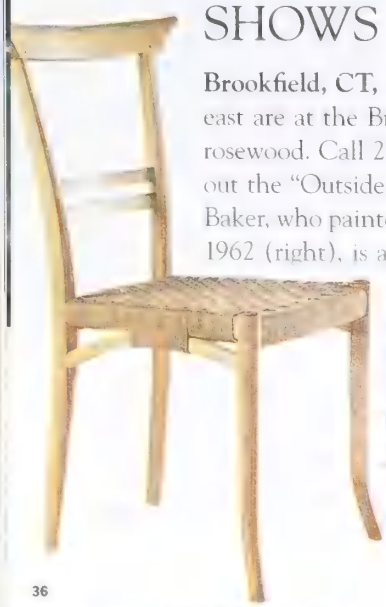
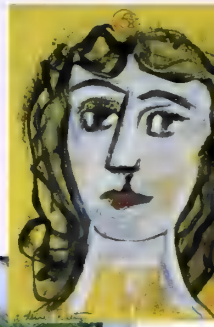




New York, June 18–September 21 Known for his bold graphic style, Keith Haring (left) energized the art world in the 1980s. The Whitney Museum is presenting the first American retrospective of Haring's work, including his subway drawings, murals, and photographs of his public art works, such as the playful, graffiti-inspired exterior of Necker Children's Hospital, in Paris (below). Call 212-570-3676. **Washington, D.C., June 29–September 28** Ancient sandstone and bronze sculptures from Cambodia are at the National Gallery of Art. Once displayed in religious rituals or aristocratic ceremonies, the sculptures represent dancers, mythical guardians, and goddesses like the stately sandstone Devi (above right), carved in the 8th century. Call 202-737-4215. **Chicago, May 26–September 21** In the late 19th century, American architects flocked to Europe to sketch churches, ruins, and monuments. The Art Institute of Chicago is exhibiting 75 of these drawings, including C. Herrick Hammond's watercolor sketch of Alexander III Bridge, in Paris (right). Call 312-443-3600. **Washington, D.C., June 6–January 11** At the National Building Museum, vintage photographs trace the development of scenic parkways. In North Carolina's Great Smoky Mountains National Park (far left), motorists enjoy the landscape just outside their cars. Call 202-272-2448. **Fort Worth, June 8–September 7** "Monet and the Mediterranean" at the Kimbell Art Museum focuses on 65 paintings the French Impressionist created while traveling in southern France and Italy. *View of Bordighera* (right) captures the lush terrain and intense light of an Italian fishing village. Call 817-332-8451. **Washington, D.C., May 18–October 13** Paintings from a 17th-century Indian manuscript recording the reign of the emperor who built the Taj Mahal are at the Smithsonian's Arthur M. Sackler Gallery. This example (left) shows presents being delivered to mark the emperor's son's engagement. Call 202-357-2700.

SHOWS





Brookfield, CT, May 18–July 6 Sixteen wooden chairs designed by artists from the Northeast are at the Brookfield Craft Center. Garrett Hack's side chair (left) is in white ash and rosewood. Call 203-775-4526. **Chicago, May 30–June 1** Intrigued by outsider art? Check out the "Outsiders Inside" fair showing the work of self-taught artists such as Thomas King Baker, who painted imaginary characters in absurd circumstances. His portrait *A Lesser Deity*, 1962 (right), is at Thomas McCormick. Call 616-469-1080. **Los Angeles, June 7** The Los Angeles Zoo will be transformed into a "Beastly Ball" when seven designers concoct fantasy rooms inspired by literary themes. For last year's fundraiser Andrew Virtue designed a Moorish-style sitting room (right). Call 213-664-1100. **St. Helena, CA, June 6–8** The Napa Valley Wine Auction, which benefits local health care organizations, features hundreds of [illegible] vintages. Call 707-942-9775. *Beth Sherman*

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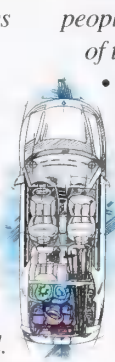

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In the Garden

LIGHT UP YOUR LANDSCAPE

Good illumination should do more than simply extend the daytime pleasures of your garden. With a well-designed system you can create another kind of magic

By Christopher Petkanas

The best $40 I may ever have spent was for a string of ten round frosted-white 15-watt outdoor lights. It triggered the making of my garden. I suffered a lot—friends joked that hanging them before the garden was planted was like sewing the slipcover for a sofa you have yet to buy. But I was right and they were wrong.

I live in Provence, in one of those severe Cubist stone *mas*, or farmhouses, familiar even to those for whom Cézanne is just a name on a poster for a New York mega-exhibit. My *mas* was built in 1812 and had trees pushing through the middle (there was no roof) when I bought it in 1992. The first time I visited, with the lavender farmer who sold it to me, we had to park our cars 300 yards away—that's how high the grass was.

But nothing I saw that day discouraged me, not even the scorpions that scuttered over the pile of timber and rocks and tethering hardware (animals had once snuggled up with humans in the house) blocking the front door. How could I be discouraged? For in addition to the deliciously bitter perfume of lavender distilling nearby there was the ragged beauty of the structure itself. The dimensions and disposition of space it offered were better than if I'd designed the house myself from scratch. And deep among the grasses were three trees trying bravely to get my attention: an olive tree, an almo tree, and a cherry tree. The Provençal holy trinity.

I was rich. Here was my garden. What I did not imagi was the depth of the inkiness that would swallow those tr at night and how that inkiness would impose a daily blacko on my appreciating them.

Five years later, I have a house with double-glazed wi dows and a state-of-the-art gas furnace I don't know how operate, but not, according to friends I have known too lo to spare my feelings, a garden. Three trees do not make a g den, they say. It is true that most of my land is either stra gled with vines and creepers or paved in hardest scrabb "Ever been to Appalachia?" a houseguest asked last summ "Your next book could be *Gardening with Agent Orange*."

The argument to create a proper garden had been buil ing for a long time, but it was my garland of lights—stru from the cherry tree to the iron frame, covered in split rush under which we dine in summer—that convinced me. T first time I turned on the juice, too much of the beauty of r future garden was revealed for me to neglect it any longer.

Now along with my plans for a proper garden I ha plans to light it properly, though I don't think I'll ever give

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"All-over lighting robs you of the opportunity to create drama," says James deGrey David, "which I do by highlighting select features"

up my primitive string of softly glowing globes. (As it turns out, these are also the naive favorite of garden designer Nancy Goslee Power of Santa Monica, California, and landscape architect James deGrey David of Austin, Texas.) So at the same time that I am learning about Xeriscaping and soil improvement, I am learning about lighting. The latter is definitely more daunting, but not beyond the understanding of a layman when he has the right professional to work with. Janet Lennox Moyer's *The Landscape Lighting Book*, the standard work on the subject, is good to have at hand. But as a rule, the electrical hookup of an outdoor lighting system is too specialized—and dangerous—to be attempted by the average homeowner.

"If you're serious about a well-designed system that creates interest and depth and shadowing and perspective, a professional is the only way to go," says Greg Yale, a lighting designer in Southampton, New York.

It's the emergence of young designers like Yale, coupled with exciting new technology, including exterior applications for fiber optics, that has made garden lighting more creative than ever before. Professionals agree that lighting should not simply solve prosaic problems like getting you from the car to the front door at midnight. (Although you should definitely tell them about trouble spots: "Is there anything you can do to make me see that step so I don't drop the ratatouille on the way to the patio?") Neither should it merely extend the pleasure you obtain from your garden during the day. When it is working at full voltage, lighting should allow you to enjoy your garden in a different way. Garden designers either do it themselves (David), have their own in-house experts (Power), or bring in a specialist (New York's Madison Cox, who collaborates with Yale).

"Lighting can make the garden a completely different, magical place—but it's got to be subtle," says Power. David agrees: "I say no to general, all-over garden lighting. It robs you of the opportunity to create drama, which I do by highlighting select features—an urn, a pavilion, the beautifully twisted ground-hugging trunk of a pink bombax." Power rules out lighting grass ("too flat"), Yale puts the kibosh on zooming in on a single flowering plant, and everyone agrees trying to light evergreens such as arborvitae from within is pointless (too dense). And although gardeners are always keen to show off their Japanese maples at night, red-leaf trees do not have the reflective quality necessary for effective lighting. Lastly, anything under eight feet is simply too small to be worth the extra digits on your electricity bill.

The kind of lighting designers *do* endorse falls into six categories: Accent lighting is for calling attention to architectural and sculptural elements. Down-lighting can create the effect of moonlight and illuminate areas where eating or other activities take place. Up-lighting accentuates a tree's canopy and branch structure. Cross-lighting sends light grazing acr a subject at an angle, and when the subject is a stand of t reedy grasses, the shadow patterns can be stunning. Path lig ing and silhouetting are just what they sound like.

One of the commandments of landscape lighting ho that down-lights must always be combined with up-ligh since both are needed to achieve naturalness and balan Using only down-lights, even if placed at the very top of tre will not illuminate their outer edges, thereby giving them unwanted cone shape. Conversely, it is perfectly acceptab to use only up-lights, which wash through trees evenly.

While old-school garden lighting is identified wi those dreadful pagoda fixtures marching like soldiers up driveway, the new school holds that it should be more like t work of journalists Woodward and Bernstein, who were, course, famous for never revealing their sources. "The nu ber one rule is, you don't ever want to see where the light coming from," says Power. "We've gone to extremes, ev using empty pomegranate shells to disguise fixtures." To il minate a path, Yale likes caching lights in trees, under eav and in boxwood or other shrub borders. For pure atmosphe he loves the spontaneous and unpredictable movement th results from attaching a cylindrical fixture with a 2¼-inch le opening—often in brass or copper with an angled shroud, hood—to wind-tossed branches. "I position it," he says, "th leave the rest to Mother Nature."

While designers often build their own fixtures to s the exigencies of the individual job, off-the-shelf mod should not be overlooked. B-K Lighting and Greenlee pr duce handsome bullet-shaped up-lights mounted on stakes driving into the ground. Fiberstar's classic floodlight ha knuckle articulation that allows it to be secured at any ang with the simple tightening of a wingnut. Floating at the s line, the firm's recessed ground light is as anonymous as o could wish. Much more fanciful, a flexible Fibertwist "snak built of pieces of black plastic composite that snap togeth offers virtually unlimited aiming positions. For the *Star W* crowd, Fiberstar makes a chunky acrylic baton with a cle unilluminated bottom and a textured illuminated top. T effect at night is of a mysterious, unanchored column of lig This is one fixture you don't hide.

Even if you can't afford to light your garden at the ti that it's going in, an expert can lay important money-savi groundwork. Example: As their garden was being plante clients of Yale's knew that when finances allowed they wou want simple path lighting, up-lighting around the terrace, a some sort of illumination for a pergola. Based on this brief, t designer rigged a mock on-site installation using three of t four landscape light types: incandescent, quartz halogen, a high-intensity discharge (he generally finds clear fiber optic

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There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m² basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in rats at an oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m² basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day (or approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m² basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m² basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence), ZYRTEC (N=2034) vs Placebo (N=1612) respectively:** Somnolence (13.7% vs 6.3%); Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%); Pharyngitis (2.0% vs 1.9%); Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. **Table 2. Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309):** Headache (11.0%, 5 mg, 14.0%, 10 mg, 12.3%, placebo); Pharyngitis (6.2%, 5 mg, 2.8%, 10 mg, 2.9%, placebo); Abdominal pain (4.4%, 5 mg, 5.6%, 10 mg, 1.9%, placebo); Coughing (4.4%, 5 mg, 2.8%, 10 mg, 3.9%, placebo); Somnolence (1.9%, 5 mg, 4.2%, 10 mg, 1.3%, placebo); Diarrhea (3.1%, 5 mg, 1.9%, 10 mg, 1.3%, placebo), Epistaxis (3.7%, 5 mg, 1.9%, 10 mg, 2.9%, placebo), Bronchospasm (3.1%, 5 mg, 1.9%, 10 mg, 1.9%, placebo); Nausea (1.9%, 5 mg, 2.8%, 10 mg, 1.9%, placebo); Vomiting (2.5%, 5 mg, 2.3%, 10 mg, 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration; a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, ototoxicity. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paronria, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** increased weight, back pain, malaise, fever, asthenia, generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare, but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orofacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, stillbirth, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially, this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m² basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in geriatric impaired patients a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children aged 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. 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tubes too garish). Since each gives off a different quality light, Yale wanted his clients to participate in the choice which type would be used where.

Once these decisions were made, Yale was able to his trenches, lay his power lines, and instruct the electrici who dedicated two 20-amp circuits on an electrical subpa in the basement. All of the work up to this point represen 40 percent of the total cost of lighting the garden, with tures and their wiring claiming the rest.

The next step was to establish priorities. These allow the team to come up with a three-year plan, one that gave owners plenty of time between three more or less equal p ments: The first year after line-laying they would light path; the second year, the terrace; the third year, the perg Knowing the couple's needs in advance of totally fulfill them also enabled Yale to work out with the landscape arc tect where the lights would be hidden—"a lot cheaper th asking for a hedge to be added later."

According to Cox, lighting can consume up to 25 p cent of a garden's budget. Yale recently completed a 750-squa foot job for $3,500, though a plan and installation by h including material, can cost as little as $2,500. "It's a misc ception that we're expensive and only do big projects," he s

In the mysterious way such things gain momentu landscape lighting is one of the most fashionable garden t ics of the moment. The thinking these days is that a gar worth planting is a garden worth lighting. ■

KNOW YOUR LIGHT TYPES

Incandescent, the most common type of garden lig emits a warm white glow. Bulb life: 1,200 hours. Volts: 1

Quartz halogen is whiter than incandescent, with tures that tend to be smaller than other light types. Both ha gen and incandescent can be softened with dimmers. Bulb l 3,000 hours. Volts: 12 (transformer required) or 120.

High-intensity discharge (HID) is the name of a fa ily of lights that includes metal halide (12,000 hours), wh gives an intense white light, and mercury vapor (24,0 hours), whose blue-green quality is described as "creep "eerie," and "like being on the set with Roman Polansk (Lamps are also available with built-in color correction t brings the light to a whiter spectrum.) Every HID requires own ballast, a current-stabilizing device Yale often tucks av with the pool equipment. HIDs are not dimmable; brightn is controlled with louvers. Volts: 120.

Fiber optics have only recently been used where m ture makes lighting difficult. The principle is simple: a clea solid black tube with dozens of plastic fiber-optic strands tra mits light from an "illuminator box" containing a halogen metal halide bulb. Mounted in a basement, a box can fee number of fixtures and illuminate 100 feet of clear tubing the latter, say, for tracing the silhouette of a fountain. The f that there is no current in the tube itself is what makes fi optics so suited to the garden. Volts: 12 or 120.

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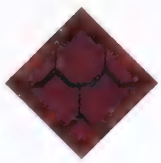
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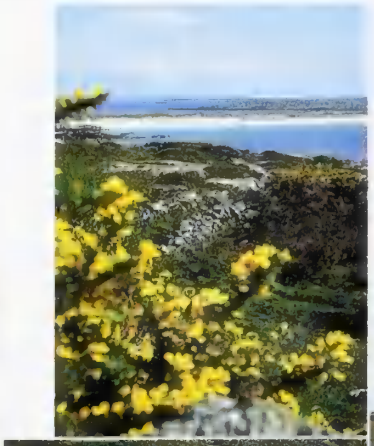
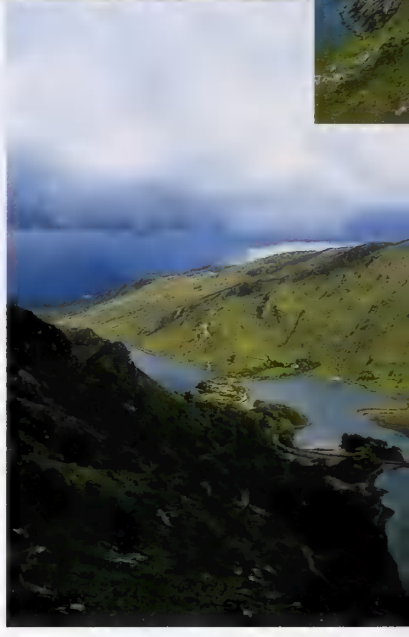
IRELAND'S WILD WEST

An American family finds Connemara's rugged coast just what it imagined, but the inhabitants far surpass expectations

By Hatsy Shields





Exploring Connemara: Sweet-scented gorse (top left) at Gorteen Bay. Above from left: Turreted Kylemore Abbey below The Bens; members of the huge black-faced sheep population; a typical west coast pasture sloping down to the Atlantic; members of the author's family on Achill Island. Near right: The Bens above Kylemore.

Rain lashed the low stucco house built on a granite swell. Below us a rock-strewn pasture slid down to a curl of white beach where the sea was furious, waves pounding the sand. Inside, still bundled in his jacket and scarf, my husband knelt at the stone hearth, encouraging a peat fire to take hold. "Can you believe I'm trying to burn dirt?" he muttered as a cloud of nose-burning smoke belched back down the chimney.

We expected Connemara to be wild—the very reason we chose Ireland's rugged coast bulging into the Atlantic northwest of Galway Bay. We knew this would not be the lush Ireland of travel posters but an inhospitable landscape of barren mountains and bleak bogs, more brown than green, more rocks than grass. I knew, too, that keeping house on a far-off shore would not be easy, but I was convinced that going about the business of everyday life among rural people would be the best way to feel Ireland's pulse. Even so the window-rattling storm and penetrating chill of the summer cottage sent the two of us hustling to bed with misgivings. Our four sons and new daughter-in-law would arrive the next day for two weeks bridging May and June. What had we done, inviting them to join us for their precious vacation before summer jobs started?

By the next morning, however, the sun was sparkling on wet fields sprinkled with pale yellow primroses, glinting off the choppy bay and the jagged rocks of the treacherous shore. Wrapped in blankets, mugs of tea in hand, Bill and I looked eye to eye at a ewe nibbling rosemary on the stone terrace just outside our living room's sliding glass doors. About twenty of her black-faced sisters milled around the garden until a bright-eyed sheepdog, barking and circling, herded them back over a low stone wall to their own pasture next door.

Later that day, when Bill and I came home laden with groceries, we found a note on the kitchen table: "T place is cool," the boys had writt "Couldn't resist—we're in the wi exploring."

The open headlands—great ba ing mounds of sheep-cropped pasture would lure us daily into the whippi winds, individually at dawn or sev abreast, arms linked, in the evening the sun was setting after nine. O night after dinner we met the owners the sheepdog, a fifth-generation she herd and his wife. The handsome

t throws light in all the right places.
That lovely hollow in your throat.
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Revealing. Just enough. Not one bit more.
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One evening Mr. Davies's eleven-year-old son trudged down our driveway lugging an enormous plastic bucket. "My father says I'm t deliver these," he said, thumping down eight lobsters squirming in seawee

couple, with weatherbeaten windbreakers and ruddy cheeks, resembled many of our neighbors, a talkative lot who spent much of their time outdoors.

The local folk—tending their herds, dealing with fishing gear, or simply taking a walk—often shared a conversation. We learned that the black splotch on a lamb's rump was creosote glopped on to flummox a hungry fox's sense of smell, and that much of the promontory was common grazing land for sheep from a dozen farms in the area. Public property too is the blanket bog, stretching inland to the feet of the scree-covered mountains—an endless expanse of waterlogged, slowly decomposing vegetation. Anyone armed with a long, flat spade is welcome to cut soggy bricks of peat to dry for fuel. Old traditions were serving our neighbors well. All along the coast we could see how easily the black fishing boats slid through the waves, and we learned from a fellow rambler that *curraghs*, as they're called, have been made the same way for centuries: canvas stretched over simple wooden frames and painted with tar.

We assumed, of course, that we were invisible here, had melted like natives into the granite fingers between the fishing village of Roundstone—a couple of grocery stores and a handful of pubs—and the busy market town of Clifden. But one afternoon, stopping the car to take a picture of a herd of cows and their calves clomping down the main road, I dropped my wallet. Back home before realizing that my credit cards, license, and Irish pounds were missing, I heard a car bouncing down our winding, deeply rutted driveway. A young red-haired woman knocked on the door and handed me my wallet. "Sure it has to be yours, the American lady over to Dolanstown, three days with us now," she said. "Four sons and a fair-haired daughter you have, would that be right?"

How would anyone know *who* was living in this tucked-away house, described by our landlord, a friend of a London-based cousin, on the phone to me in Boston as: "Nothing fancy, perfect for a crowd." She was right. As soon as we had made peace with the explosive oven and had learned how to pry open the jammed porthole on the tiny, ancient dryer, we felt at home. Breakfast was a free-for-all in the bright kitchen overlooking the bay. We ate dinner in the front hall, candles dripping wax onto the long table from a hanging chandelier. Nora, from up the road, came in to bake brown soda bread twice a week and to run a ratty mop around the kitchen floor.

Everyone fell into familiar family roles. Betsy bullied her adoring brothers-in-law into regular laundry roundups and daily six-mile jogs. Will, our oldest and Betsy's husband, pored over topographical maps to plot our climbing expeditions into 2,500-foot peaks known as The Twelve Bens. Christopher brewed the morning tea and urgently shook us from bed, "Get up, no clouds today." Nick organized explorations of bogs rumored to suck unwary ramblers whole into the quiver mud. Ben would sit in the mist painting lovely brown-b watercolors of the wild landscape and unquiet sea.

While the boys took their turns with Bill on the p ishing Ballyconneely golf course, Betsy read J.M. Synge 20th-century Irish playwright, fished for trout with Will loped across the moors. I devoured guides to Connema flora and history found on the well-stocked bookshelves of living room. And I shopped for hand-knit socks and bl sausage in Clifden, where woolen and butcher shops lined crowded streets.

While we all welcomed any chance to be serenaded the local brogue, Christopher turned out to be our m enthusiastic ambassador. One morning on a jog along beach, he stopped to talk to Mr. Davies, a fisherman who li at the end of our stony peninsula. "You're a tall lad, g working hands," Mr. Davies greeted Chris. "There used t a Shields in these parts who once licked six men and him w one arm tied behind his back."

"Mr. Davies's face is like leather," Chris reported la obviously enchanted. "He has a nice smile, maybe four te left. Wears rubber boots and a grimy jacket and keeps break into verse—one poem about an island just off the coast t rises and falls. Sometimes a city appears on it. Any sailor w gets too close ends up washed ashore—bloated. I asked h over for a beer, okay?"

Mr. Davies never did come for a beer, but one even his eleven-year-old son trudged down our endless drive lugging an enormous plastic bucket. It turned out he was of nine children, some of whom had moved away. "My fat says I'm to deliver these," he said, thumping down eight l sters squirming in seaweed. No thank you, he wouldn't co into the house, he said, kicking at pebbles on the drive When I asked what I could pay him, he answered, "I d mind." After an emergency consultation with my finan advisors, I handed him a pile of five-pound notes. Did think we were outrageously extravagant or plain crazy?

Some days we lolled at home, played chess, kicke Hacky Sack, folded laundry. Others, we had a missi like the drizzly morning we set out on an hour's zigzag dr inland for a picnic above Kylemore Abbey. We left our coa road with its collapsing stone cottages and corralled Connem ponies, shot through the flat peat bogs, and rode up into foothills alongside narrow lakes linked by a fast-moving stre In the highlands, we nudged past sheep on roads flanked eight-foot hedges of fuchsia, their dangling red buds still t

The abbey, a sprawling Gothic Revival castle crow in turrets and crenellated towers, is now a girls' board school run by Benedictine nuns. We *(Continued on page 1*

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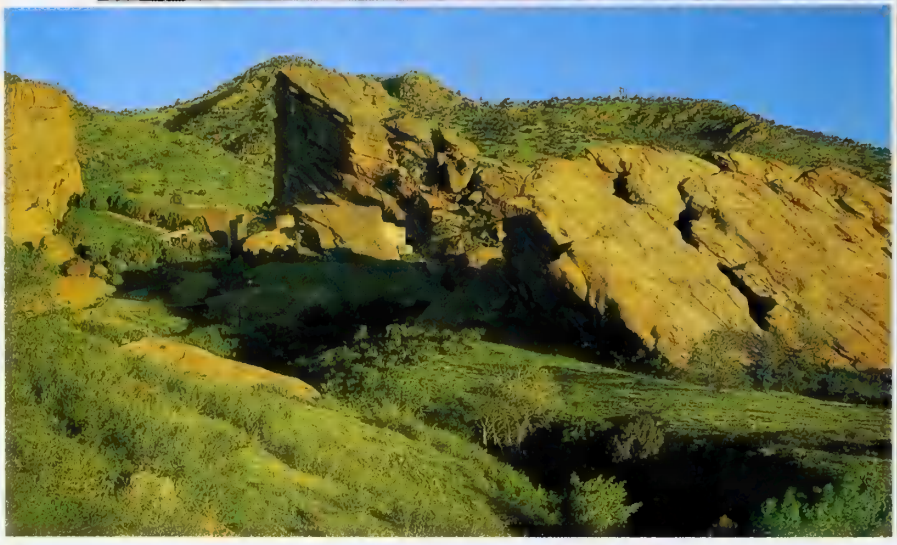
INSIDE DENVER

Now is the time to visit Colorado's capital

By Ania Savage



In Denver the natural and the manmade are juxtaposed dramatically, clockwise from top left: The Rocky Mountains are the backdrop for the city center. Mark di Suvero's sculpture outside the 1995 Denver Public Library. Denver International Airport's white peaked roofs. The Red Rocks Amphitheater nestles in the foothills.

Strolling around Denver, you can't keep your eyes off the mountains that loom to the west. The snowy peaks remind you of the froth of a frozen margarita, the cocktail of choice here, or of the 34 white tips of Denver International Airport. DIA, its canvas roof undulating in the breeze like the canopies of a covered wagon train of the past, sprawls on the prairie east of the Rocky Mountains. The proximity of the Rockies and, more recently, the construction of the $4.3 billion (the nation's most expensive) airport have made Denver famous. Both define the city. The mountains suggest Denver's celebrated outdoor lifestyle, while DIA heralds the downtown's transformation into the new metropolis of the West.

After its last economic bust in the 1980s, Denver rebounded with a spirit that surprised everyone. Decamping energy companies were replaced by expanding technology and telecommunications firms that brought well-educated, skilled workers. Yet the city doesn't represent mountains—Denver is laid out in an east-west grid facing the Rockies—and the 300 days of sunshine a year (more annual hours than Miami, San Diego, and even Honolulu) k the population active. People here ski, cycle, g and ride horses. One of the most popular urban j ging and biking paths is the twelve-mile Che Creek Trail, which skirts the downtown. During summer you can float along Cherry Creek a through the downtown of the city in an Eng punt (call 303-698-1322) or go kayaking on South Platte River (call 303-433-3676).

First-time visitors are surprised that Den is flat and that the mountains are fifteen miles aw Until the 1950s, the city had a height ordina that limited buildings to twelve stories. The profile makes getting your bearings easy since mountain panorama on the western horizon is ible from most streets. You can take advantag the free shuttle bus and an inexpensive Light R line and tour bus (call 303-299-6000) to see downtown, but you need a car to get to the outly neighborhoods and shopping districts.

ARCHITECTURE Although no distinctive Den architectural style exists, the city does have a redo

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than spending the night

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the next day in it.

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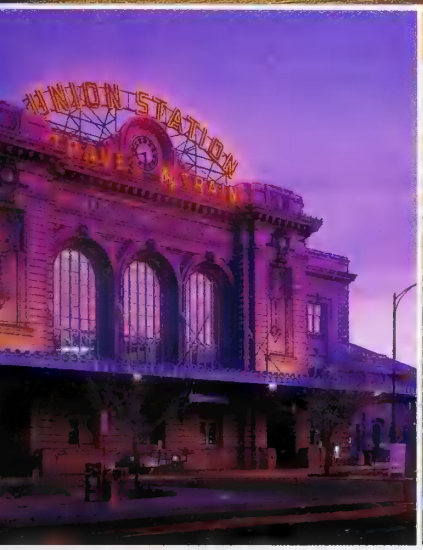

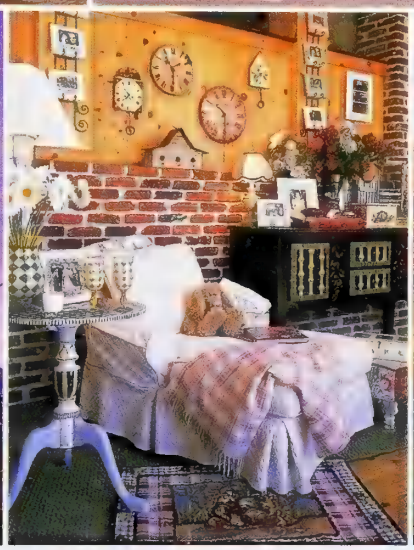

tina, especially in the older neighborhoods. The n-of-the-century town was built mostly of brick, e to an anti-wood ordinance passed after a devas- ing fire in 1863 and because clay was plentiful derfoot while the nearest forest was fifty miles ay. The red brick gave way to red sandstone ades on the more ambitious commercial buildings d mansions and, more recently, to red-tinted cast ne on skyscrapers and public buildings clustered wntown. Denver's residential architecture tends vard modest one-story cottages with a central attic rmer. Solid two-story foursquares, called Denver ıares, occupy the wealthier neighborhoods.

Do tour the Colorado State Capitol (200 E. lfax Ave.; for free week-day tours call 303-866-04), a Federal Revival–style structure that dom- ıtes the downtown, despite the eruption of sky- apers in the 1980s. Begun in 1886 and finished years later by Frank E. Edbrooke, Denver's pre- er early architect, the capitol has a striking dome at's gilded with 24-karat gold leaf. Before going ide, find the inscription on the fifteenth step of the west staircase that marks the spot where the altitude is one mile above sea level, the source of Denver's nickname, Mile High City. (The emblem on the eighteenth step was added in 1969 and is supposedly a more exact marker of the mile-high altitude.) Stand inside the capitol's rotunda and look at the sixteen stained-glass windows that portray important figures from the state's history, including frontiersman Kit Carson and Chief Ouray of the Ute tribe.

Across a graceful park from the capitol is the 1932 neoclassical Denver City and County Building, whose horseshoelike facade is supported by Corinthian columns. The southern perimeter of the park is dominated by the much acclaimed Denver Public Library (10 W. 14th Ave. Pkwy.; call 303-640-6128 for tours), a postmodern medley of turrets, cylinders, and a drumlike rotunda designed by Michael Graves and completed two years ago. The park itself contains a Greek amphitheater as well as a classical memorial that is embellished with faded murals of Colorado wildlife. >

Clockwise from top left: The Michael Graves–designed Denver Public Library. Coors Field, home of the Colorado Rockies baseball team. Kayaking on the South Platte. The Chinook Tavern restaurant. Cowboy nostalgia at Cry Baby Ranch. Country style at Americana Home Collection. The 1881 Italianate Beaux-Arts Union Station.

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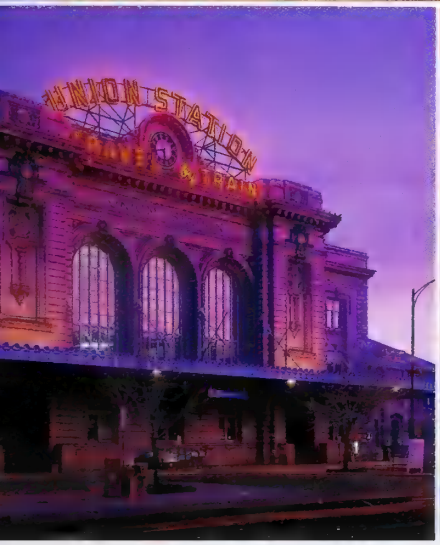

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Do tour the Colorado State Capitol (200 E. Colfax Ave.; for free week-day tours call 303-866-604), a Federal Revival–style structure that dom-nates the downtown, despite the eruption of sky-crapers in the 1980s. Begun in 1886 and finished 2 years later by Frank E. Edbrooke, Denver's pre-nier early architect, the capitol has a striking dome hat's gilded with 24-karat gold leaf. Before going nside, find the inscription on the fifteenth step of the west staircase that marks the spot where the altitude is one mile above sea level, the source of Denver's nickname, Mile High City. (The emblem on the eighteenth step was added in 1969 and is supposedly a more exact marker of the mile-high altitude.) Stand inside the capitol's rotunda and look at the sixteen stained-glass windows that portray important figures from the state's history, including frontiersman Kit Carson and Chief Ouray of the Ute tribe.

Across a graceful park from the capitol is the 1932 neoclassical Denver City and County Building, whose horseshoelike facade is supported by Corinthian columns. The southern perimeter of the park is dominated by the much acclaimed Denver Public Library (10 W. 14th Ave. Pkwy.; call 303-640-6128 for tours), a postmodern medley of turrets, cylinders, and a drumlike rotunda designed by Michael Graves and completed two years ago. The park itself contains a Greek amphitheater as well as a classical memorial that is embellished with faded murals of Colorado wildlife. >

Clockwise from top left: The Michael Graves–designed Denver Public Library. Coors Field, home of the Colorado Rockies baseball team. Kayaking on the South Platte. The Chinook Tavern restaurant. Cowboy nostalgia at Cry Baby Ranch. Country style at Americana Home Collection. The 1881 Italianate Beaux-Arts Union Station.

From the capitol, take the 16th Street Mall shuttle (it's free) along downtown's pedestrian mall and pass several buildings designed by architect Edbrooke, including the red sandstone 1890 Masonic Temple Building at Welton Street, the 1884 brick Denver Dry Goods Company Building at California Street, and the 1902 Denver Gas & Electric Light Company Building at Champa Street. The Denver Center of Performing Arts (Champa and 14th streets; call 800-641-1222 or 303-893-4100), two blocks off the mall, is the second largest performing arts complex in the nation after Lincoln Center in New York.

Get off the shuttle in LoDo, the lower downtown, where 127 buildings, or nearly 90 percent of the structures, are classified as historic. The Lower Downtown District, Inc. (1616 17th St., Suite #368; 303-628-5428) publishes a free brochure (available at most hotels) with a self-guided walking tour and sponsors ninety-minute escorted walks from mid-June through October (departing Saturday at 10 A.M. from the RTD bus station at 16th St. Mall and Market St.).

If exploring on your own, a good place to start is Larimer Square, between 14th and 15th streets, named after William H. Larimer, Jr., who christened Denver in 1858. The block of eighteen redbrick buildings, prettily adorned with metal cornices and intricate stonework, is the oldest in Denver and was the city's first historic redevelopment. The jewel of LoDo's redevelopment is Coors Field (20th and Blake streets; tickets, 303-762-5437 or 800-388-7625), home of t Colorado Rockies major league baseball team.

Market Street, between 19th and 21st streets, once t frontier town's red light district, is now a sedate row of br and sandstone town houses occupied by offices, bars, a restaurants. The block bounded by 15th and 16th streets a by Blake and Wazee streets is said to be the most histo block in Denver, since the Colorado Constitution was deba and written in a building that stood here.

MUSEUMS The Denver Art Museum (100 W. 14th Ave. Pkw 303-640-4433) occupies an eccentric 1970s gray-tile structu by Gio Ponti. The DAM's Native American collection is o of the most comprehensive in an art museum, and the ins tution is now building an architecture, design, and graph department under the direction of R. Craig Miller, forme of New York's Metropolitan Museum of Art.

A block away, the Colorado History Museum and C orado Historical Society (1300 Broadway; 303-866-3681) ha 135,000-item collection of historical artifacts. Hidden behi the art museum is the 1883 Byers-Evans House (1310 Banno St.; 303-620-4933), a well-preserved Victorian house museu

See 125 paintings and bronzes by artists such as Remi ton, Russell, and Bierstadt at the tiny Museum of Western A (1727 Tremont Pl.; 303-296-1880). The Black American W Museum & Heritage Center (3091 California St.; 303-29 2566) tells the forgotten story of the African-American co

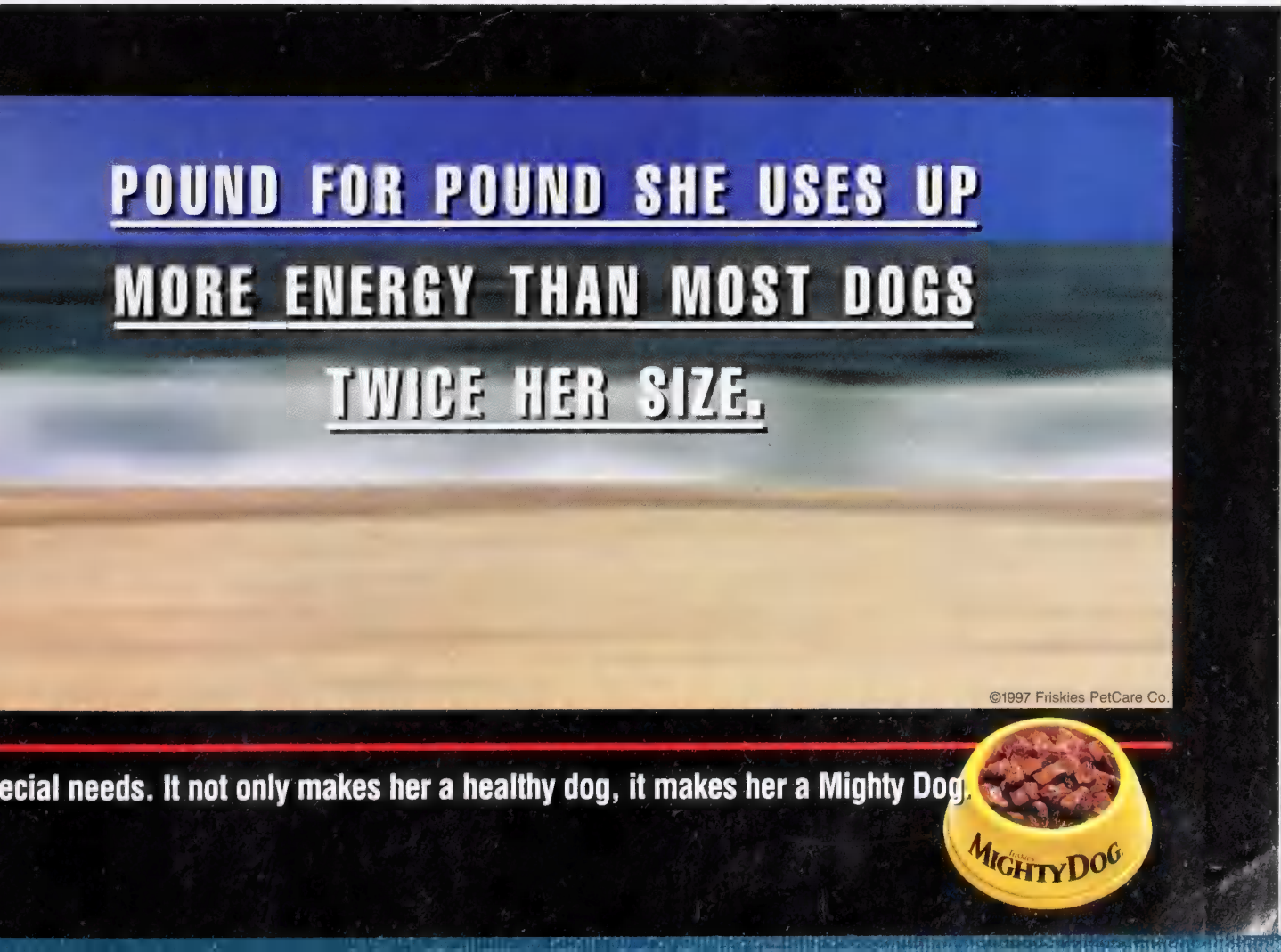
y, and the Museo de las Americas (861 Santa Fe Dr.; 303-1-4401), which explores Latino art, culture, and history.

IGHBORHOODS Denver lacks the ethnic neighborhoods of any Eastern cities. In its rush to grow, the city permitted any landmarks of the early German, Italian, and Jewish set-rs to be torn down. One neighborhood that has been less ered is Capitol Hill, the area east of the state capitol, where e mineral wealth of the mountains poured into mansions hose owners tried to outdo one another. This exuberant chitecture, in every style imaginable, earned the city the le of Queen City of the Plains. A dozen of the surviving nd houses are clustered along Pennsylvania Street, between ghth and 14th avenues. Don't miss the Gardens (1005 York ; 303-370-8000), where 3,500 high-altitude plants creep up ge boulders.

Denver's poshest neighborhood is the Denver Country ub area at the southeastern terminus of Capitol Hill. Marked elaborate urns along Speer Boulevard, the neighborhood is ed by large houses built between 1910 and the early 1930s in ny architectural styles. Some of the best are on Circle Drive well as on Humboldt, Race, and Franklin streets.

Young urban professionals who take their exercise seri-sly favor the Washington Park neighborhood, south of the nver Country Club. This area of appealing but mostly mod- houses encircles a park that has two lakes, a boathouse, d jogging and bicycle paths. The summertime flower plant-ings along Downing Street are among the showiest in the city.

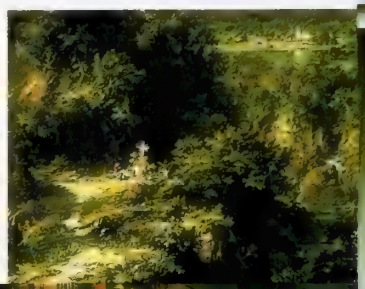
SHOPPING Cherry Creek has the region's largest concentration of shops, restaurants, and galleries. For ceramics and fiber art try the Artisan Center (2757 E. Third Ave.; 303-333-1201). Contemporary folk art fills the Americana Home Collection, Ltd. (2715 E. Third Ave.; 303-331-8588). Squisito (2628 Third Ave.; 303-331-8080) is the place to go for stylish table accessories. Shaver-Ramsey (2414 E. Third Ave.; 303-320-6363) carries beautiful Oriental rugs, kilims, and antiques from the Near and Far East. Antigos de Santa Fe (East Third Ave. at Josephine St.; 303-322-0070) specializes in Spanish Colonial and southwestern antiques. On a side street, Djuna (221 Detroit St.; 303-355-3500) offers cottage antiques. Nearby, Elizabeth Schlosser Fine Art (311 Detroit St.; 303-321-4786) specializes in 19th- and 20th-century Colorado and Rocky Mountain paintings. Three antique and home accessories shops recently opened side by side on the edge of Cherry Creek: The red door of Sixth Avenue Antiques (2900 E. Sixth Ave.; 303-322-5773) opens onto a genteel world of Victorian tapestries, Blue Willow porcelain, and pretty hatboxes. French Country Antiques, Ltd. (2906 Sixth Ave.; 303-321-1977) focuses on Provençal furniture and linens. Lyn Martin Interior Design (2908 E. Sixth Ave.; 303-331-8670) is filled with heirloom porcelain, French copper pots, and old tole platters. Around the corner, The Apiary (585 Milwaukee St.; 303-399-6017) has turn-of-the-century botanical *(Continued on page 118)*

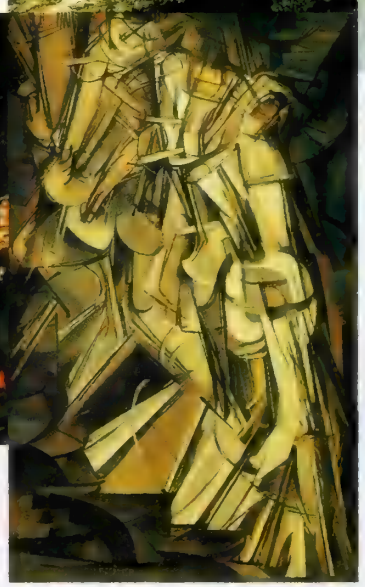


HUGHES VIEWS

In his provocative new TV series on the saga of American art, critic Robert Hughes surveys our cultural landscape and reflects on what that panorama tells us about our national character

By Martin Filler





Robert Hughes (above) at the Americ Gothic house and (clockwise from far left) Winslow Homer, Snap the Whip, 1872; F.E. Church, Heart of the And (detail), 1859; Marcel Duchamp, Nu Descending a Staircase No. 2, 1912.

Ever since the French writer Alexis de Tocqueville held up a mirror to our young nation more than 150 years ago with his still-revealing *Democracy in America*, some of the most insightful commentaries on the United States have come from foreigners. Certainly no present-day observer of American culture possesses a clearer eye or more eloquent voice than the Australian-born art critic Robert Hughes, whose pithy, learned essays for *Time* magazine have been the most compelling reason for me to read that periodical over the past three decades.

Now *American Visions*—a thought-provoking television history of our art, architecture, and design written and presented by Hughes—brings his inimitable blend of visual acuity and verbal brilliance back to the small screen he illuminated so memorably with his 1981 survey of modern art, *The Shock of the New*. Co-produced by the BBC and Time, Inc., in association with Thirteen/WNET in New York, the new eight-part series begins on PBS on May 28 and continues weekly through June 18 (check local listings). Hughes's more expansive and detailed companion volume of the same name (Knopf, $65) is even better in several respects, allowing him to overcome the limitations the video format always imposes.

"Television favors narrative, and you have to find a story for each episode and more or less stick with it," the 58-year-old Hughes explained after lunch at his loft in the SoHo section of New York. "The series oscilla between the chronological and the t matic. My object was not to do a hist of American art, but to pose the const question, 'What can you tell about Am icans from the things they made?'"

Indeed, like Tocqueville, Hughe seeking above all the American character. For those of us w believe that a society's values are most evident in its a Hughes's wide-ranging approach—encompassing politics, r gion, sociology, and economics as much as aesthetics—is p fectly suited to his vast, complex subject.

For example, in the superb first episode, "The Repub of Virtue," Hughes traces what he calls the "weirdly mutat transformation of classical architecture in this countr metaphor for America's larger sense of purpose. As he poi out, Thomas Jefferson and his contemporaries hoped the vival of Roman and Greek forms would provide a latter- embodiment of the ancient democratic ideal. Discussing antebellum plantation houses of the Old South, Hughes minds us of the appalling racial exploitation that helped bu those pristine facades: "The black bodies under the wh columns don't show up in the restorations." Moving fr tragedy to farce, he muses amidst the mock-Neronian splend of the Caesar's Palace Mall in Las Vegas. Jefferson and compa "thought the column held up the republican temple of virtu the critic says. "We prefer it to support the popular pal of the middle-class sin." And by featuring Maya Lin's ov

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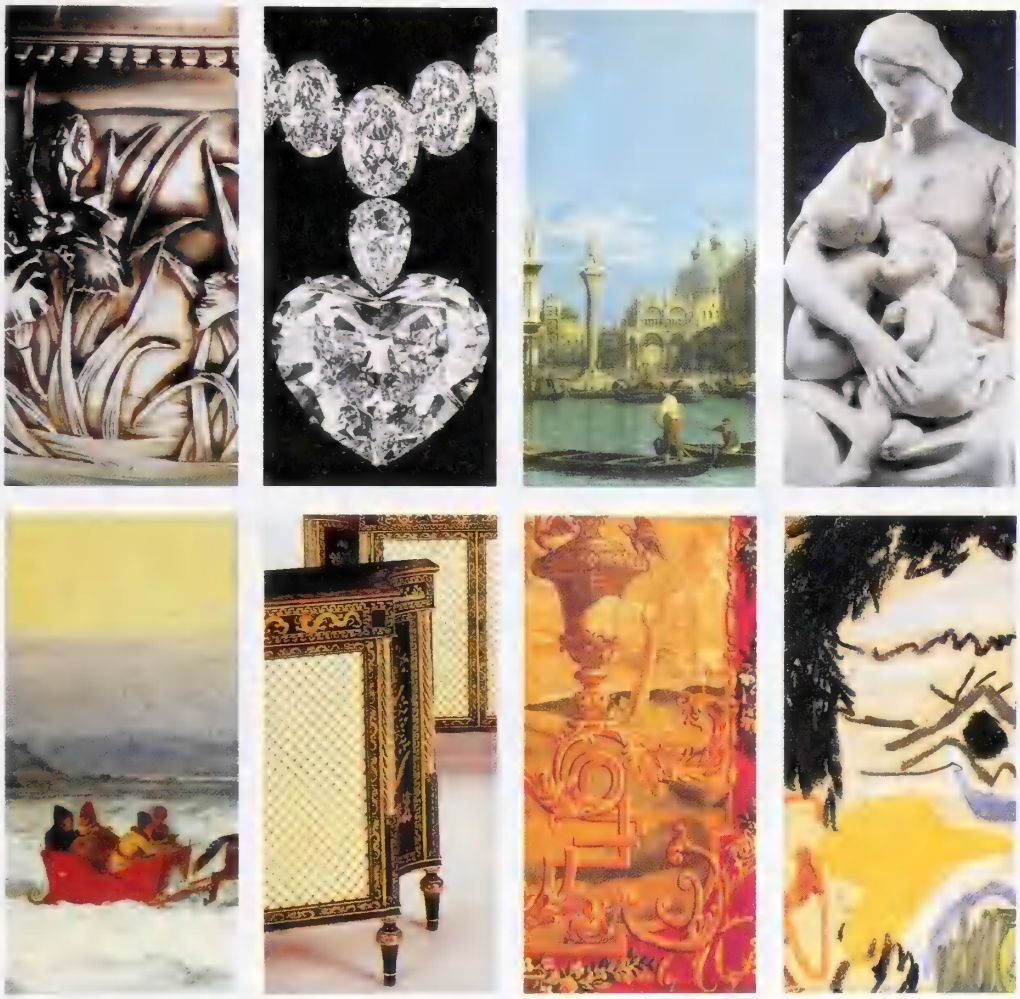

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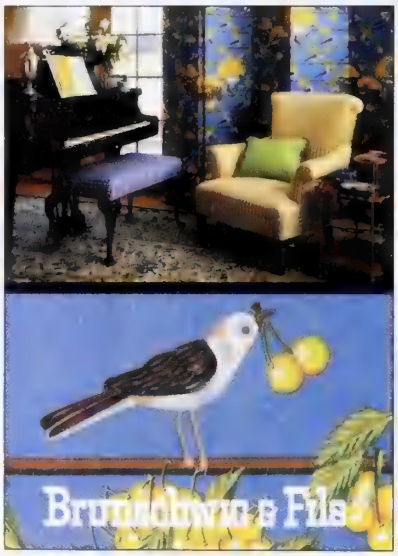

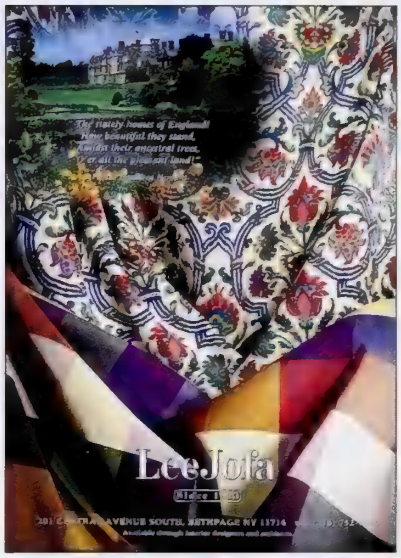

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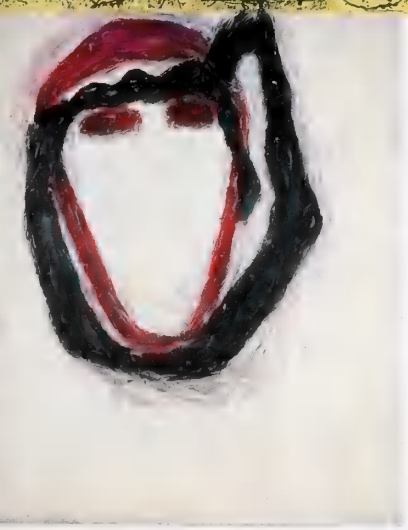


Robert Hughes's greatest hits of American art include (clockwise from top left): ***Jackson Pollock,*** **Autumn Rhythm (No. 30),** ***1950;*** ***Grant Wood,*** **American Gothic,** ***1930;*** ***J.S. Copley,*** **Watson and the Shark,** ***1778;*** ***Thomas Eakins,*** **Max Schmitt in a Single Scull,** ***1871;*** ***Susan Rothenberg,*** **Red Head,** ***1980–81.***

whelming Vietnam War Memorial in this overview, he shows how that minimalist asterpiece gives new meaning to our monumental tradition.

Each installment is rich in Hughesian turns of phrase. or example, John Singleton Copley's noble double portrait Thomas and Sarah Mifflin comprises "an ideal republic of vo," and his scary tableau *Watson and the Shark* becomes aws the First." Of Jefferson, Hughes observes that "Reading m, you feel his enthusiasm and animation on your face like nburn." The skyscraper, America's unique contribution to odern architecture, was nothing less than "a land-grab in e sky." The hyper-finned cars of the 1950s were "the rolling aroque sculpture of an America that's gone forever."

There will be those who question what Hughes decided include and exclude. Among the former are acknowledged asters such as Winslow Homer, Thomas Eakins, and Edward opper, but also such marginalized figures as John F. Peto, cob Lawrence, and Joseph Cornell. Hughes is the first to mit his sins of omission. "For instance, in episode seven, he Empire of Signs,' there's no Arshile Gorky," he says of e Abstract Expressionist painter who had a huge influence his better-known peers, Jackson Pollock and Willem Kooning, both treated here at length. "We got so squeezed r time that Gorky, who fills about twenty pages of typescript the book, got left out. I'm also sorry I wasn't able to include ything on the use of the International Style as a corporate ice in America."

American Visions on the small screen is not a faultless enterprise, even within the parameters of Hughes's well-selected themes and individual emphases. Sometimes to achieve a linear flow of ideas and images, inconvenient facts and contradictory dates are swept briskly aside. Distortion for the sake of a good tale never occurs in his accessible but meticulous writings.

Hughes's outspoken dislike for a great deal of the art of the 1980s does not make him an impartial judge of a decade he describes (in a paraphrase of W.H. Auden) as "a low, dishonest time for much American art." Epitomizing that period for Hughes are the works of Jeff Koons, the bond-salesman-turned-artist who has been the object of some of the critic's most gleeful scorn as the perfect paradigm of eighties cynicism, greed, and opportunism. In a remarkable confrontation during the final segment, "The Age of Anxiety," Hughes asks Koons to explain his inexplicable sculpture of a kitschy crucified kitten. As the critic reported to me after lunch, typically self-deprecating and at his adjective-spewing best, "The funny thing is that some people think I came out on top and others think that Koons did. Here am I, hot and rumpled as usual. And there is Koons, exuding that strange, Martian, oleaginous kind of Miami swamp-salesman charm of his. The interview is a perfect sort of Rorschach blot."

In the series' penultimate installment, which covers the triumph of American art as an international force in the decades after World War II, Hughes concludes his discussion of our greatest modern sculptor, David Smith, with Robert Motherwell's eulogistic tribute: "You were as delicate as Vivaldi and as strong as a Mack truck." With the single transposition into the present tense, the same can be said of Robert Hughes. ■

INDEPENDENCE DAYS

After Jim Noyes's paralyzing accident, his brother Nic gave him back his autonomy, designing a California house that enables Jim to live happily on his own

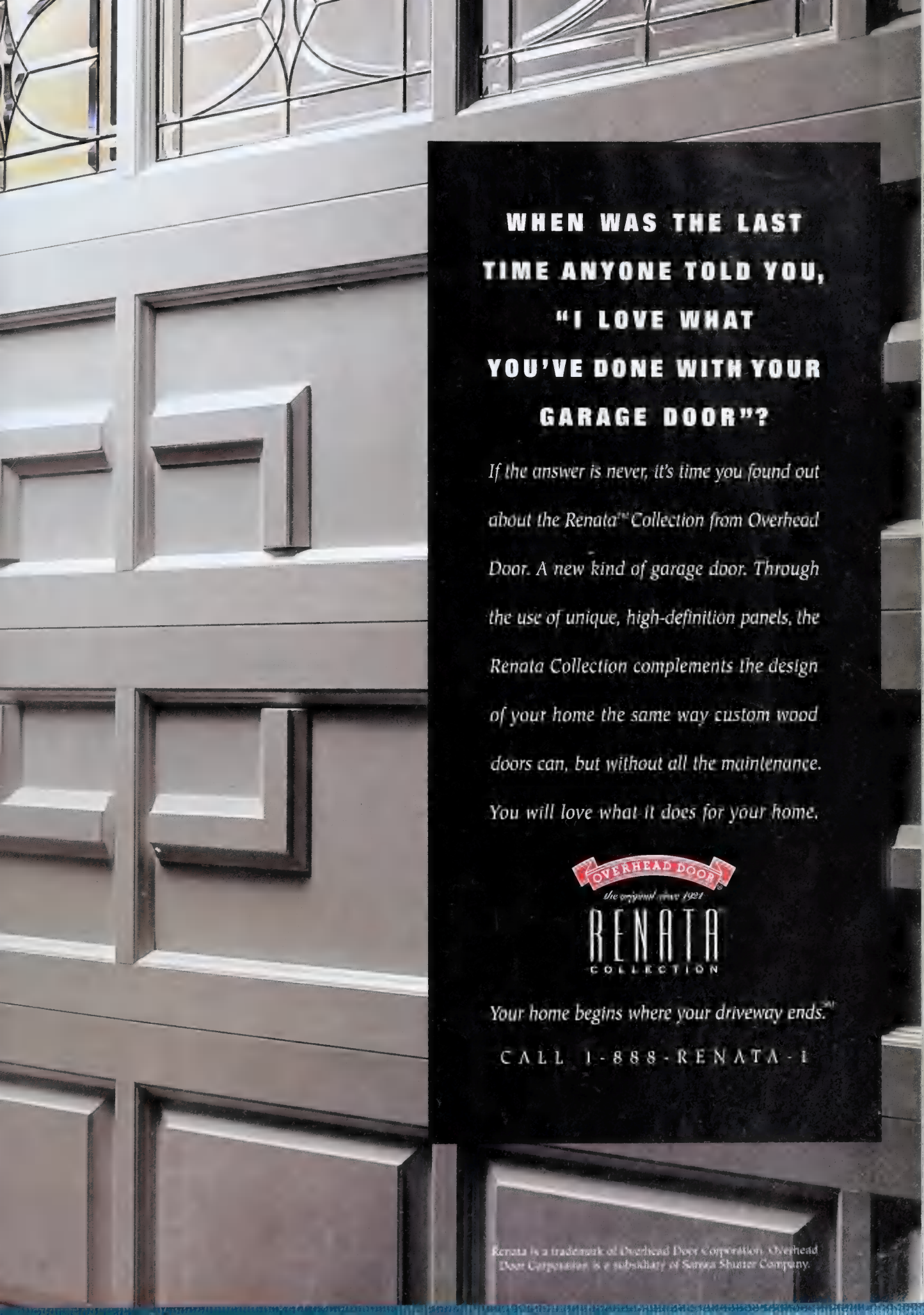
By Susan Zevon

"In a kayak I can knife through the waves, dance upon the sea, and be swift a silent," Jim Noyes says. Enveloped in the boat's skin and relying solely on h upper body strength, he is able to forget that when he was 22 a railroad accide left him paralyzed from the waist down. The house his brother, Nick Noy designed for him allows him to sail independently through his days at home gardening, cooking, and entertaining family and friends.

For Jim the sea is a place of healing. So when he decided to build a weeke house with money from his accident settlement, he found thirteen acres of mea owland and redwood groves just eight miles from the Pacific in Californi Sonoma County.

Although Nick, who now heads his own architectural firm in San

Flower beds along the walkway (right) are raised so that Jim can tend them from his wheelchair. Above, top to bottom: Wide doors open to the arcade, which is on the same level as the house. Noyes and his two "terrorists" in one of the flower gardens. Jim often serves meals on the terrace.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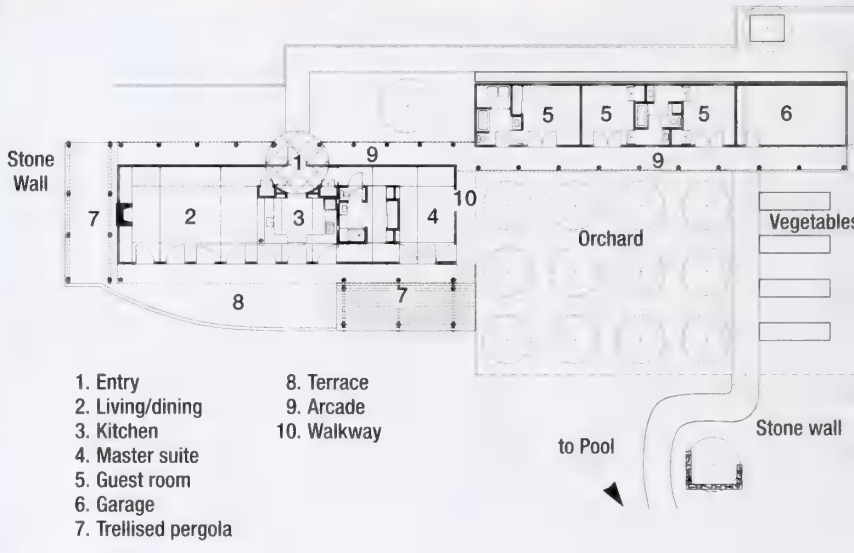

Clockwise from above: A wide passage cuts through the kitchen so the owner can roll on the smooth, polished concrete floor right out to the terrace with a distant view of the Pacific. The living and dining areas are open to the kitchen; brimming with native crafts, textiles, and piles of design and architecture books, the rooms reflect Jim Noyes's many interests. Viewed from across the pool, the main house is on the left, the guest quarters behind the orchard on the right. Plan shows the variety of outdoor spaces surrounding the two buildings that make up the house.

Francisco, had not even begun graduate school when Jim bought the land, J entrusted him with the design of the retreat. "I wanted to design a house that wou be the essence of what Jim needed, that would fit into the landscape and weath well," Nick says. To make it easy for Jim to get around, Nick kept the plan on o level with straight lines and broad passages to accommodate his brother's whe chair. The two long, low buildings are inspired by the turkey barns that are part the region's vernacular. The larger building consists of a living/dining roo kitchen, and Jim's bedroom. Glazed doors along the south side of the building let sunlight, and concrete floors retain the heat. Outside the kitchen door a walkw leads to the second building, which houses three guest bedrooms and the gara

Nick carefully planned the outdoor spaces—a south-facing terrace, trellis pergola on the west, an orchard, raised flower and vegetable gardens, and a po "It was important to create a variety of outdoor spaces so that Jim does not have go far to experience different worlds," Nick says. By all accounts he succeeded. J likes his weekend retreat so much that he has made it his full-time home. ■

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RISOM REVIVAL

In 1941 young Jens Risom designed Knoll's first furniture collection. Today those clean-lined pieces are back in style

By Jane Margolies

Designs like the lounge and side chairs recently reissued by Knoll (above and above right) place Jens Risom among the masters of Modernism. He is seen today (top right) and in a 1961 portrait (top left) on the far right, along with, from left: George Nelson, Edward Wormley, Harry Bertoia, Eero Saarinen, and Charles Eames.

In 1961 *Playboy* magazine ran an article on the handful of designers who were revolutionizing furniture in America. In a rare group photograph taken for the magazine, George Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames, and Jens Risom all perch on their famous furniture designs. Of the six men pictured, only Risom is still alive to witness the explosion of interest in designs from the midcentury—including his own. The Danish-born Risom, whose work reveals a Scandinavian love of wood and fine craftsmanship, has seen prices for his early pieces climb, and now Knoll has reissued his webbed chairs from 1942.

Risom, now 81, is thrilled with the attention, but his goal was never to be fashionable: "I set out to design furniture that was comfortable and practical to use," he says.

Educated with Hans Wegner at the School of Industrial Arts and Design in Copenhagen, Risom came to America in 1939 when he was 23. His plan was to sta year if he could find employment. Afte stint doing textile and furniture designs decorator Dan Cooper, he met Hans Kn who was selling run-of-the-mill Grand Rap furniture but was eager to launch a mod line. In 1941 the young men took a cro country trip to determine what type of fur ture Americans needed.

The line that Risom designed as a res of their research was Knoll's first collecti Made of "non-critical" materials that w available during wartime, it included lou and side chairs with cypress frames wrapp in surplus parachute webbing that had fai to meet military standards. "That's why started with olive drab," noted Risom, wh designs were used in USO clubs as well as l ing rooms across the country.

The reissued Knoll pieces—one lou chair, one stool, and two side chairs—dif from the originals in two ways: they ha maple rather than cypress frames, and t cotton webbing now comes in ten colors.

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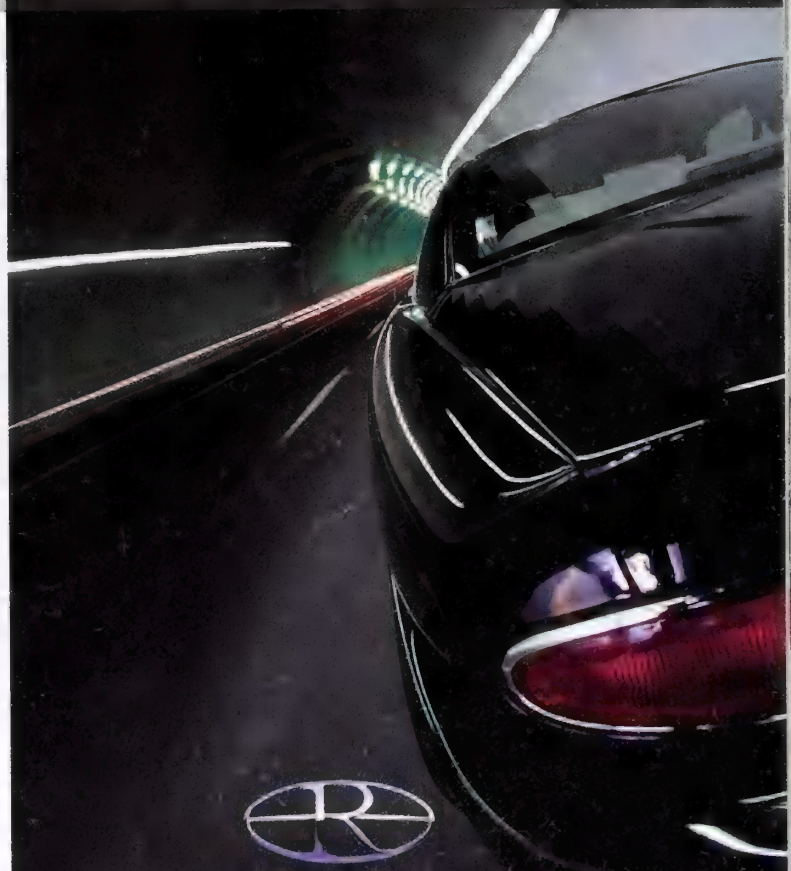

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HOW TO GROW A CHAIR

An Oregon artisan weaves trees into living chairs, tables, even houses

By Brian Doyle

Richard Reames is a sculptor whose raw material is ali an artisan in supple saplings of alder, apple, ash, aspe birch, cherry, eucalyptus, locust, loquat, maple, plu poplar, and willow. He lives with his wife and daughter a hillside thick with fir and madrone trees in the App gate River valley of southern Oregon. His log house, l his work, is a testament to his affection for trees; it is har built of pine, fir, and the rare and redolent Port Orfo cedar. In a meadow below, 2,000 trees of all sorts a woven and grafted into chairs, tables, trellises, arches, s rals, gazebos, helixes, a peace sign, and a menorah.

The not-uncommon urge to shape and order tr generally takes the form of topiary, geometric gardens, bo sai, or hedging. "But the grafting and training of trees *the selves* into shapes is new," says Reames. "As far as I can t Axel Erlandson began the art, and he died without tell his secrets." The enigmatic Erlandson (1884–1964), subj of much of Reames's self-published 1995 booklet, *How Grow a Chair: The Art of Tree Trunk Topiary,* was a Calif nia bean farmer who grew so skilled in "arbor sculptu that he opened his Tree Circus park ("See The Worl Strangest Trees!") in 1947. When Erlandson died, some his trees were transplanted, and a "telephone booth" t went to the American Visionary Art Museum in Baltimo

One of the few visitors to the Tree Circus w Reames, who was entranced by Erlandson's art and eve tually set himself to learning it. He has planted a "fr house" of apple, pear, and cherry trees (he'll graft a weave their branches together and "in twenty years th will be a house here with fruit growing from the walls and dreams of creating a one-acre tree park, compl with living jungle gyms, benches, mazes, cabins, and fr trees grown in the shape of ladders for easy picking.

To finish these installations, Reames must bat hail, ice, root and stem rot, borer worms, aphids, and de who savor the buds and bark of young deciduous tre "But I love being outside all day, I like experimenting, a I feel that I am perpetuating a remarkable art, one th might someday flourish and produce the most envir mentally sensitive houses you could imagine." ■

Richard Reames, on a poplar throne, and his handiwo (clockwise from bottom right): a snowshoe in alder, a peace sign in cherry, an alder chair, a weave in aspe

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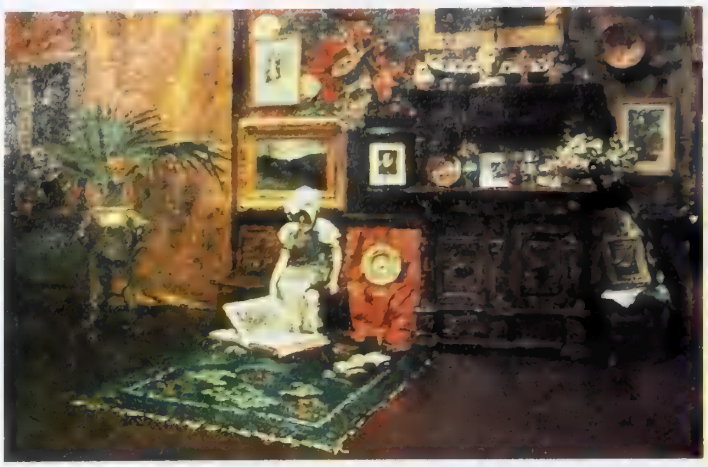

ARTISTIC CLUTTER

Around 1880 when studios of New Yo painters shifted from serviceable to sumptuous, decorating trends followe

By Ann Landi

Two paintings by William Merritt Chase, both titled In the Studio, *show his atelier with paintings, bric-a-brac, collections of fabrics. The 1880 (above) and 1884 (right) versions demonstrate Chase's shift away from a fascination with his studio to a focus on the female figure.*

Richard Morris Hunt's Tenth Street Studio Building in New York (left), circa 1858. Below: William Merritt Chase in his studio surrounded by copies of old master paintings.

Artists have always played a part in determining t design aesthetic of their era. In the 1960s, for example, a fe brave bohemians moved into abandoned warehouses lower Manhattan, starting the fashion for loft living. T way painters and sculptors like Robert Ryman and the la Donald Judd lived in these cavernous spaces, and the mi imalist art they created there, helped inspire the pare down look some of us still favor today.

In the last quarter of the 19th century when tast were quite different—exotic and excessive—artists al took the lead in establishing how au courant household would be furnished and embellished. Nowhere were desi trends more in evidence than in the studios of artists wh occupied the Tenth Street Studio Building between Fif and Sixth avenues in Manhattan. These painters, the su ject of a summer exhibition at the Parrish Art Museum Southampton, New York, claimed Richard Morris Hun three-story structure as both showcase and studio—a pla to work, socialize, and market their wares. From its openi in December 1857, the building established Greenwich V lage as the hub of the sophisticated art world; among its d tinguished roster of tenants were Frederic Edwin Churc Winslow Homer, and William Merritt Chase.

Hunt, a Beaux-Arts–trained American architect, c signed the Tenth Street Studio, his first major commerc venture, with a central court su rounded by 25 studios. Both the cou (a communal exhibition gallery) a the studios served as spaces to ente tain wealthy patrons, influential cr ics, and the interested public. "In first decade, this was the unoffic headquarters of the Hudson Riv School painters," says Annette Bla grund, new director of the Nation Academy Museum and School Fine Arts, who curated the Parri Art Museum show.

"In the 1860s most of the st dios were utilitarian and functiona continues Blaugrund, "with the ubi uitous bust, *(Continued on page 12*

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house beautiful
JUNE 1997

TEN COMMANDMENTS, THE DESIGN VERSION

ouse Beautiful went to the mountaintop recently and came ck with ten commandments for good design. Our source is signer Celeste Cooper, and her shalts and shalt-nots add up solid advice for making interiors handsome and livable. In addition to Celeste's straightforward "Rules of the ame," there is also much to learn in this month's story on e partnership between designer Jeffrey Bilhuber and the ent-couple he has worked with for over a decade to create autiful rooms. And Virginia Witbeck's bewitching make-er of a simple 1840s house will open your eyes to the magic operties of symmetry.

We also report on a husband-and-wife architecture team ho solved the complex problem of creating both privacy and enness in their new house on a hemmed-in site in the rkeley Hills. In a second architecture story, we visit a house and garden designed by Nick Noyes for his brother Jim, who has been confined to a wheelchair since an accident left him paralyzed from the waist down. The convenience of this house has universal applications we can all profit from.

The now-legendary Kips Bay Boys and Girls Club Decorator Show House, which showed the world what these fantasy installations can teach visitors, turns 25 this year. We salute it and its longtime chairwoman, Rella MacDougall, with a dining room by Mariette Himes Gomez, who was inspired by the petit point chair covers worked by Mrs. MacDougall. For a "cyber view" of this year's Kips Bay rooms, log on to House Beautiful On-line (http://housebeautiful.com) where we will also be interviewing the designers who did the rooms.

This is clearly an issue to study and save, with some of the prettiest lessons we've sent your way in some time. Enjoy.

Louis Oliver Gropp

EDITOR IN CHIEF

THE FUN OF REFINING

In a Pennsylvania house, Jeffrey Bilhuber, a modernist designer who is not afraid of pretty, enjoys the ongoing process of improving the decoration with clients who like it as much as he does

By Christopher Petkanas Photography by William Waldron
Produced by Sarah Kaltman Cantor

Most of the owners' late-19th-century English fern prints hang in plain plastic frames in the dining room. Oak floors stained a deep, rich brown link first-floor spaces. Slipcovered Directoire chairs surround a rosewood table that once belonged to the great American tastemaker Babe Paley.

In the living room (right), Sven Lukin's leaping frogs, a work on tar paper Bilhuber likens to stop-action photography, floats on a wall covered with hammered-bark paper. Above, top to bottom: A drafting table from the studio of Gustave Eiffel in the living room; scorched bamboo bookcases and split-reed wall covering in the sunroom; a Noguchi lantern and Alvar Aalto chair in the third-floor hideaway.

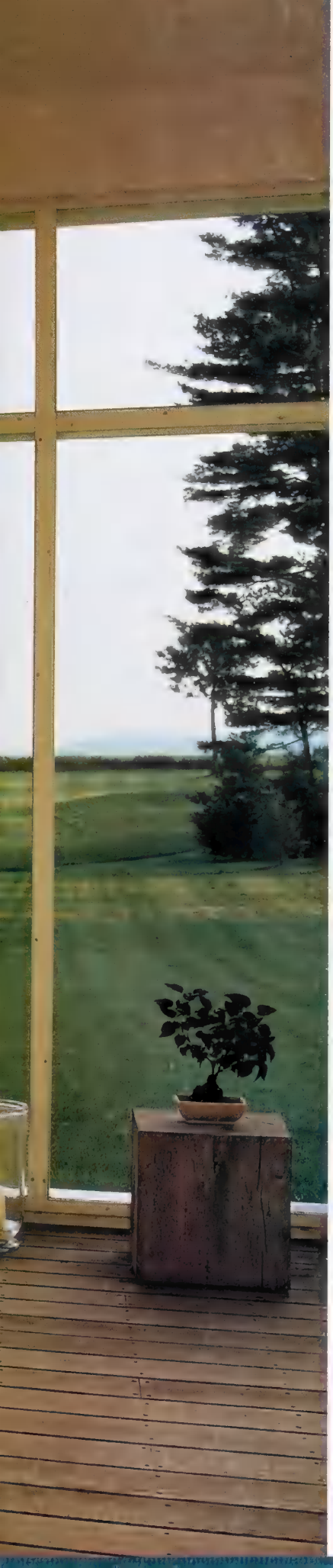
If you are interested in the long haul, Jeffrey Bilhuber may well be the decorator for you. Ask these clients. They've been working with him for more than a decade. And there's no end in sight.

The owners of the 1920s Italianate "villa" in eastern Pennsylvania are an orthopedic surgeon and his wife. The couple are in their sixties, and they find the ongoing process of refining and re-refining their house to be joyful and enriching. They adore being part of a vital design partnership where what is already in place is always being enhanced, never erased. Colors, fabrics, furniture finishes—even moldings are constantly reevaluated. None of the parties shrinks from obsessive hair-splitting if it amplifies the ideal: rooms that are both lyrical and efficient, and that deliver Bilhuber's prettified brand of modernism with greater punch.

"It's not everyone's idea of heaven, but I consider it a luxury to decorate in the open-ended way we do," says the woman of the house. "By being patient and experimenting you have a better chance of getting things right. For example, in the beginning we had some chairs in the sunroom that we realized were not all that comfortable. Then we got the chairs right and realized we needed something to put our feet up on. The process is slow but satisfying."

The owners are also grateful for the collegial quality of their rapport with Bilhuber. "There have been times when I have wanted to buy a sofa and they still had this great big electrician's bill on the table, and I've been happy to wait," says the designer. On occasions when the couple express reluctance, he has learned that what they are really asking for is to be seduced. In a typical scenario, Bilhuber suggests a pair of faux-rustic hall columns in the form of trees, there follows a storm of protest—and the next thing you know the surgeon has his tape measure out seeing if the columns will fit.

From the outset, all the fine-tuning has been in the service of a house envisioned as a vitrine of 20th-century design classics: Aalto chairs, Noguchi paper lanterns, the famous brass bookshelves Billy Baldwin designed for Cole Porter's



apartment at the Waldorf Astoria, a loud echo of Jean-Michel Frank in parchment wallcoverings in the form of squares of hammered bark paper and split reeds. Bilhuber made his own confident contribution to this ethos with practical yet glamorous cube tables faced in bronze mirror, and with slatted-pine furniture for the screened porch, which he brilliantly transformed from a porte-cochere. "My pieces follow the old Parsons School of Design thinking—the simplest possible materials put together in the simplest possible way to yield the greatest possible impact."

Nicely undoing the otherwise completely linear character of the new porch space is one vigorous circle: a strapwork wrought-iron sphere. Pulled up to the perfectly square dining table, which measures just 24 inches high, are regulation bentwood-and-cat-gut canoe chairs that put diners—not uncomfortably—practically on the floor. Being seated so low imposes a perspective that is exhilaratingly grand.

The all-embracing coolness and serenity one feels throughout the house is directly traceable to Bilhuber's preference for white and other non-colors, as well as for natural materials, including rattan, straw, raffia, and bamboo. Traditional upholstery is well represented, covered in winter with expensive silks and satins, but they disappear in summer under the kind of funky couture slipcovers that Bilhuber first admired at Hubert de Givenchy's in Paris: unbleached cotton elaborately sewn with flanges. The gathered skirts (petticoats, if you want to know the truth) that appear on some of the armchairs are not treason, just proof that even in a modernist's rigorous view of the world there is room for a little well-chosen froufrou.

Not everything in Bilhuber's refining program is an addition. He says the only thing that stands between the dining room and perfection are the plain, straight-hanging curtains in unlined monk's wool, about which he has had second thoughts. He is trying to persuade his clients that they should go, at least in the warm-weather months. If the past is anything to judge by, we predict he will succeed.

The screened porch Bilhuber deftly transformed from a porte-cochere (left) overlooks the winding grass "rivers" of landscape architect A.E. Bye. Above, top to bottom: L.L. Bean canoe chairs, strapwork sphere and Bilhuber's own slatted furniture on the porch; copper artichoke at the head of the reflecting-swimming pool; 1940s "palazzo" furniture on the high-glamour loggia.

Bilhuber displays his talent for sophisticated textural contrast in a guest room, where the shine of ivory lacquer walls and a 1930s tortoiseshell chest (made for Barbara Hutton in Paris) play off the matte of a cotton-and-raffia rug and a wooden Guatemalan mortar inverted as a side table. Opposite, clockwise from top: In the luminous dressing room, 19th-century English faux-bamboo furniture in polished wood was enameled white; semitransparent silk checks cover Louis XVI–style chairs whose backs have been stripped to the frames. Bathroom ceiling outlined in bamboo creates a tented feel. Bilhuber's hammered copper basin on a lacquered straw tablet in the first-floor powder room.

FOR MORE DETAILS, SEE READER INFORMATION

COUNTRY CLASSICISM

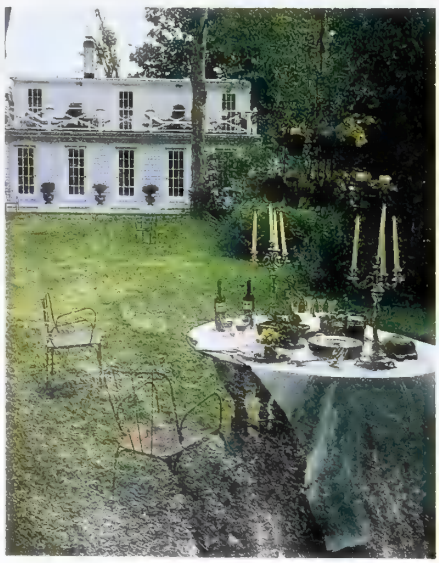
Though small and simple, this 1840s house has acquired a formal air of amplitude. The secret is symmetry

By June Kurt Photography by Erica Lennard
Produced by Carolyn Englefield

When a few local architecture buffs decided that her village house on eastern Long Island was really Federal—or was it Georgian?—designer Virginia Witbeck (nicknamed Jennifer) just smiled. "Of course it was neither," she says. "Only a run-down workman's cottage with potential." What she initially saw in its old rooms, however, was the kind of rational 18th-century plan she had always loved: a balanced facade, proper center hall, and the chance, by opening the living room in back with French doors, to see through the house end to end. And if the Federal supporters were fooled by aristocratic touches like exterior window pilasters, a columned portico, and crown moldings, "it's because I added them," says Witbeck. "I even moved doorways two inches to align them with a window."

Compact it is, with a living room, library, and kitchen downstairs and two bedrooms, small and smaller, above. Yet the spaces seem far statelier than they were, as if some purifying Scandinavian breeze had swept through them, eliminating any messy lines. "I'm totally a classicist," Witbeck admits. "To me, a certain order in a room is consoling, like good manners."

In a limited space, order is also efficient. Witbeck's "dining room" is a fine English drop-leaf table at one end of the living room. "Yet," she says proudly, "I've managed a black-tie sit-down dinner for twelve here." In her new kitchen she didn't want "a great big refrigerator sticking up," so she chose two discreet under-the-counter ones. Rather than bulk up her living room with sofas, she designed two low, elegantly proportioned chaises, "great for stretching out with the Sunday papers."



The house breathes such a genial country air that it is only after a pleasant hour of chat that visitors notice they are seeing double. Twins seem to crop up everywhere: duplicate tray tables; matching daybeds bracketing the library-guest room; mirror-image boudoir chairs, paired sconces, and vases in a bedroom. Then quartets and sextets of framed prints. "Good pairs are hard to find these days, but when they turn up, I grab them. Even informal pieces, if paired, can lend a touch of formality," she notes, stepping out onto her tiny brick patio to water the boxwood, five shrubs in matching urns, green punctuation between the four French doors.

nder the maples in the back lawn, irginia Witbeck sets her summer table ith antique candelabra. Formerly fashion design director, she also created e festive "garden chandelier" that wings from a tree above her table: owerpots nestled within two wrought-iron ngs that can be changed with the nood or season. Opposite, from top: The dianced facade of the house is softened off-center boxwoods. Tea on an upstairs rrace off the master bedroom. For a vilight buffet, candlelight on the lawn.

Pickling the old floors and adding French doors brought light to a long, narrow living room. Eschewing traditional sofas and coffee tables, the owner designed the twin chaises herself, a low-lined stratagem that blocks neither fireplace nor view. In true 18th-century style, chairs and small tables can be moved about as needed.

gave the master bedroom (opposite, above) a manor-house air. She ador stools: The metal one is from India Original to the house are rare doub windows, their light amplified with mirrored closet doors. Porthai bed linens, Mary Mahoney.

Clever details, clockwise from top: With its solid teak daybeds, which Virginia Witbeck designed and produced, the downstairs library can double as a comfortable guest room as well, complete with an antique English wardrobe. From the front hall you can see right through the house to the back garden, a primary goal of the owner's renovation; the old stair banister is Carpenter Gothic. Butcher block and black pots accent a friendly country kitchen, with room for a breakfast table. Pictures from Witbeck's travels to India and China line the walls of her upstairs office.

FOR MORE INFORMATION
SEE READER INFORMATION

"The old baths and kitchen were totally gutted," says the owner, who perked up her renovated kitchen (left) with diamond-patterned pickled floors. A window banquette provides storage. Above: The tall Chinese Chippendale chest, too overwhelming for the bedroom, found a home in the upstairs bath; old tub is boxed in marble.

THE SHOW GOES ON

To celebrate its 25th anniversary, the Kips Bay Boys and Girls Club Decorator Show House is doing what it's best at: setting decorating standards and raising hundreds of thousands of dollars for an after-school clubhouse in the Bronx

By Elizabeth H. Hunter Photography by Peter Margonelli Produced by Melissa Filides

nterior designer Mariette Himes Gomez
nd fabric designer Harry Hinson, seated, admire
ella MacDougall's needlepoint. Her tapestrylike
nair covers inspired Gomez's room (right)
the 1996 Kips Bay Decorator Show House.

In its 25 years as one of New York's longest-running hits, the Kips Bay Boys and Girls Club Decorator Show House has gone from raising $53,000 in 1973 for after-school programs in the Bronx to nearly ten times that amount last year; from showing rooms that follow trends to those that set them. Rella MacDougall, longtime chair of the showhouse committee, remembers how Kips Bay decorators became more daring: "At first they created rooms they knew would please their regular clients, but soon they saw the fun of decorating to please only themselves, and now they take design to the outer edge."

No one has done more to make Kips Bay a success than Mrs. MacDougall. As den mother to the designers and all of their painters, carpenters, wallpaper hangers, and carpet layers, she copes with crises from leaking roofs to bruised egos and makes sure the curtain goes up on time every spring. Until this year, when the diplomatic ninety-year-old managed the show by phone from her apartment, Mrs. MacDougall would arrive on-site at 7:30 each morning, February through June, and amid the chaos work at her petit point, which has become almost as famous as her charm. "Her canvases are irresistible," says designer Mariette Himes Gomez.

Last year Mrs. MacDougall's leaf-design chair covers, made for twelve campaign chairs belonging to her old and dear friend, Harry Hinson, held pride of place in the room Gomez decorated. He bought six in London labeled circa 1780 and had six copies made in New York. "They were my inspiration," says Gomez, "and the 1930 carpet with its leafy trellises came next. They suit each other perfectly." Because the designer did not want a formal room strictly for dining ("used only at night about six times a year"), she arranged the space for other activities, with a writing table and a sofa for reading. Gomez draped a round serving table in diaphanous skirts—three layers of organza. This is what Mrs. MacDougall means by the outer edge.

To downplay the formality of the room, Mariette Gomez painted ornate moldings to blend in with the caramel-colored walls and placed a small-scale dining table cozily near the fireplace. The Empire sofa strikes a grand note, but Gomez chose it because it's firm, "like a banquette in a restaurant."

FOR MORE DETAILS, SEE READER INFORMATION

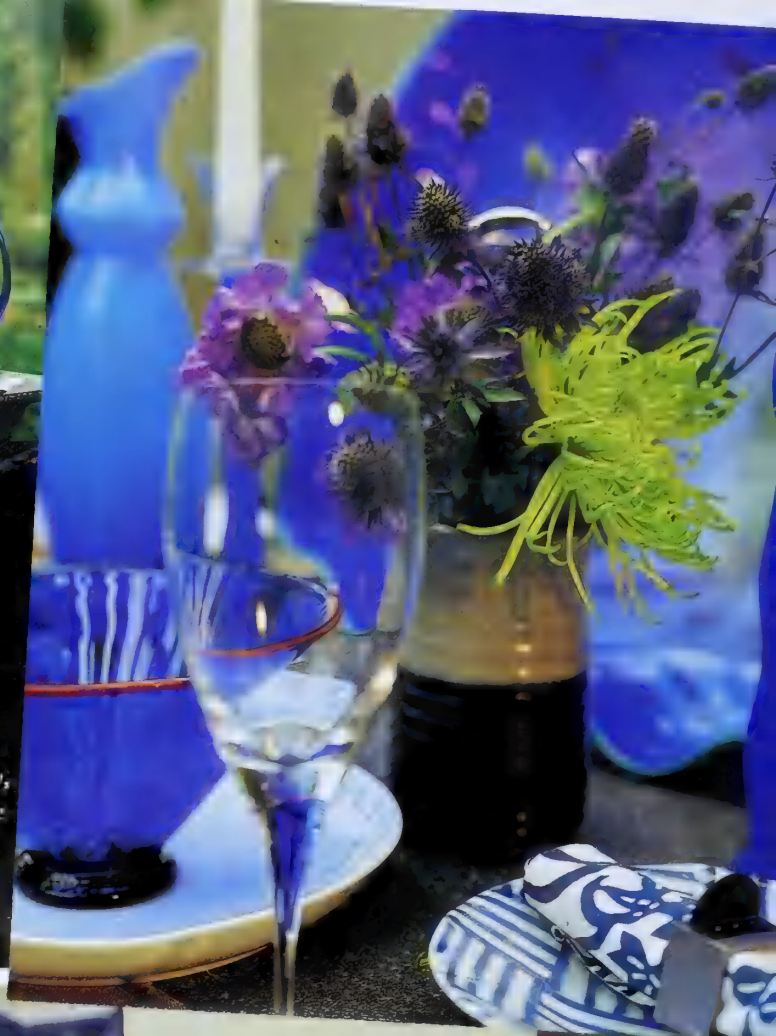
TABLE SETTINGS BY A CRAFTS CONNOISSEUR

By Carol Prisant
Photography by Lizzie Himmel
Produced by Dara Caponigro

"On just the right plate, fruits and cheeses can be total perfection," says crafts guru and textile designer Jack Lenor Larsen. In other words, one extrapolates, even tuna-melt, if ·utifully served, can look as good as beluga. At LongHouse in East Hamp- New York, Larsen's home and the headquarters of the LongHouse Foundation for rvation, education, and aesthetics, a table-setting demonstration amply proves his point. he house, dazzling and idiosyncratic on 16 brilliantly planted acres, also shows s typical attention to detail. Japonesque stucco-walled interiors (a textural meld and rice-straw that "never looks soiled"); waterproof, crowd-proof tile floors; and limitless Long Island light e LongHouse itself the perfect setting. Furnished to illustrate how design can actually infuse one's life ("Books d museums are fine, but inevitably limited," declares Larsen. "Nothing compares with actually *being* in a space"), LongHouse displays its owner's lifelong pleasure in superb handcrafts and ethnographic art. And his delight in the art of dining-table composition is obvious in drolleries like an African stool hunkering down on a buffet, his use of Dale Chihuly's glass sculpture as the tender gentian backdrop for a conservatory lunch. In juxtaposing opalescent antique Tiffany glass bowls with supple contemporary sterling, Larsen hopes to inspire us to "destratify" our own table settings. Shake up that "dinner-party set" with that "everyday set," he recommends, unsettling both for the better. In fact, he says, a handsome table enhances not just the meal, but the level of conversation as well, for guests will rise to a beautiful occasion. What a lot to expect from plates and napkins, bowls and spoons! Yet, take it from a master, guests dazzled by your settings won't need beluga—or tuna-melt. At artful tables, they will feast on the caviar of their own repartee.

Handcrafted stoneware gumbo bowls, each with a splash of syrupy glaze, seem especially textural when combined with a wooden bread plate crafted from turned plywood, a lacquer spoon, and an enormous wineglass. A singing backdrop for this natural assemblage is the carmine blaze of Madagascar silk.

In his conservatory, Jack Lenor Larsen sets a lunch table with glass. Cool blue Kosta Boda glass candlesticks and pitcher (right) echo the grottolike heart of Dale Chihuly's shell-form sculpture. American and Japanese plates with Chinese napkins promise international fare. Below, left and right: Woven table runners on a tea-table highlight this mix of creamy porcelain, sinuous sterling, and shimmering Tiffany glass bowls.



Typical of LongHouse eclecticism is a corner in the living room, where Anthony Beverly's rosewood library table doubles as a buffet and a woven runner is laid with Karen Carnes oven-to-table flameware, an Ethiopian bread server, and oversize Brazilian serving spoons. An African stool—originally a status symbol—is now a sculptural table decoration. Bracketing and balancing ethnography are the artifice of the glass candlestick and pictorial flower container from Orrefors Kosta Boda. Larsen had wanted to use antique teak flooring from Thailand here, but rather than make a patchwork (the floor abuts the tiled kitchen, breezeway, and powder room) he created a "woven" tiled pattern. Describing himself as "anti-drywall" to the bone, he chose textured walls that imitate Japanese stucco.

FOR ADDITIONAL SEE ALSO PHOTOS

TWICE BLESSED

A woman who gardens on both coasts revels in her California roses from March through June, then finds a second round of blooms at her summer house on Cape Co

By Mia Amato

Photography by Faith Echtermeyer (west coast) and Richard Felber (east coast)

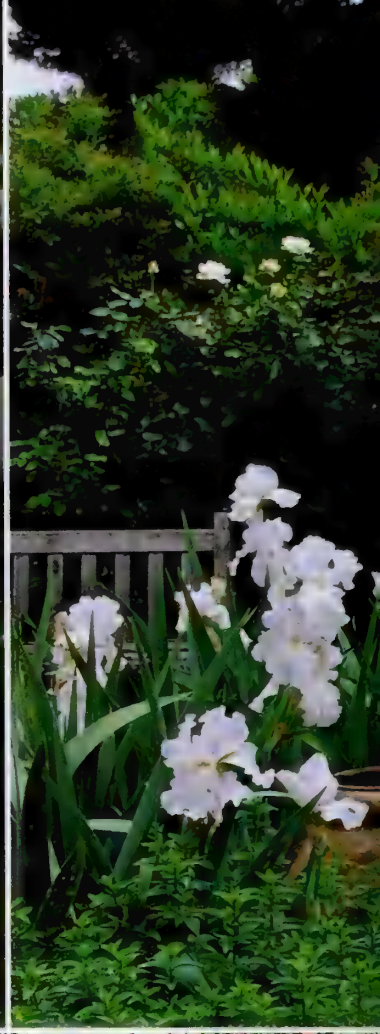
Produced by Judy Thompson Kennedy

In Chotsie Blank's garden on Cape Cod, gravel paths wind between informally planted beds of exuberant flowers. Her Napa Valley garden (opposite) is more formal, with vintage roses like red Bourbon 'Zephirine Drouhin' and buff-gold 'Apricot Nectar' blooming in raised beds between paths of golden granite pebbles and brick. Inset opposite: Blank snips a bouquet on the Cape.

east coast

When she planted her first roses in Napa Valley ten years ago, Chotsie Blank struggled, like many gardeners, to get her favorites to bloom. "I have always thought of 'Nevada' as one of the best white roses, but it just could not take the heat," she says. When fate and fortune allowed her to create a second garden in Chatham, Massachusetts, on Cape Cod, she tried 'Nevada' again.

"It's fine there because of the cooler weather," says Blank. "On the other hand, 'Iceberg,' a perfect white rose for Northern California, just peters out whenever I try it on the Cape." An intrepid gardener, she has billowy beds of peonies in Napa



"although everyone says they cannot grow in California because winters are too warm." The trick, according to Blank, is to select early-blooming varieties as they need less cold.

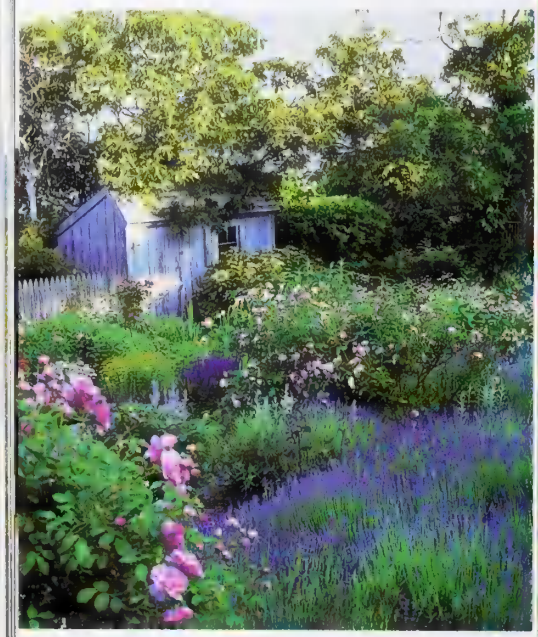
Still, roses are her first love, and with two gardens and two opportunities to experiment, Chotsie Blank is living a rosarian's dream. "The best thing about roses is seeing them in their first flush," she says. "I get two first flushes—in Napa, then three months later on Cape Cod."

In the Napa garden, heirloom roses ('Lady Banks' Rose' and 'Fantin-Latour') begin blooming in late March around an 1880s wedding-cake house. Modern varieties for cutting (hybrid teas and David Austin "English" roses) bloom a bit later in the herb garden, laid out by Blank and landscape designer Roger Warner. Here the setting is formal with rectangular raised beds in varying heights, straight paths of golden granite pebbles and yellow brick, neatly clipped greenery. Red, buff, and white tree roses ('Tour-

Chotsie Blank's rose and herb garden in the Napa Valley, clockwise from near left: Heirloom rose 'Zephirine Drouhin' climbs the arched trellis above the garden gate. Tree roses line one boundary of the garden, where herbs spill over the edges of their raised beds. A pump house bedecked with the golden English rose 'Graham Thomas' and a more vigorous white rose, 'Climbing Iceberg.' A long view of the garden with tree roses, garlanded arch and flowers in raised beds—bearded iris, gold-petaled spires of verbascum, flowering chives, tufts of white dianthus, airy pink coral bells (Heuchera sanguinea), *and herb rosemary. A toolshed disguised as a lath house. David Austin English rose, 'Cressida.' Center:* Pink Potentilla fructicosa *'Abbotswood.'*

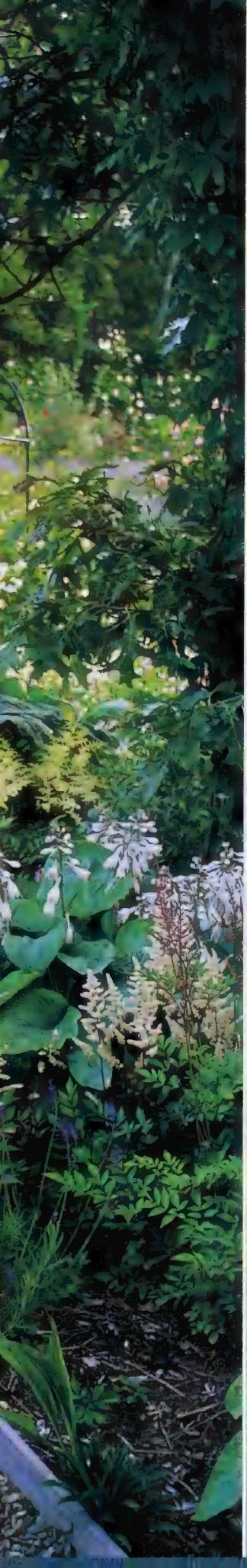
nament of Roses,' 'Peace,' and 'Class Act') march across one end, each standard brilliant against a backdrop of dark green privet.

"There is something about a Victorian house that suggests formality," says Blank, who chairs the Architecture and Design Forum at San Francisco's Museum of Modern Art. But when she and her husband, artist Allan Blank, built a contemporary house on Cape Cod, they decided to lay out an informal garden with flowing beds and curving paths of cool



gray gravel to follow the natural contours of the land.

Blank gives credit to her friend Sarah Hammond (a plant consultant to Smith & Hawken) for tutelage on roses, to her gardener Manuel Pelayo in Napa for the robust health of her flowers, and to Leo Seletsky on Cape Cod for teaching her about cool-climate perennials. But the color palette is her own—deep and bold. "All my red roses have blue tones," she points out. "There are no orangy-reds, because I find they clash with pale blooms." The deep hues of 'Tournament of Roses' and 'Heritage' go beautifully with the many apricot roses in the Napa herb garden ('Medallion,' 'Brandy,' 'Tamora,' 'Cressida,' and 'Apricot Nectar'), and they seem to heighten the purplish-blue flowers of rosemary, catmint, and California penstemon (*P. heterophyllus*) in the raised beds. *(Continued ▸ page 122)*



east coast

In Chotsie Blank's Cape Cod garden all is sweet disorder with roses and perennials spilling over into the paths. Clockwise from far left: Drifts of lavender and 'Bonica' roses. Frequent summer rains sustain perennials like Shasta daisy 'Alaska,' green-leaved Hosta sieboldiana, *and the creamy feathers of* Astilbe *x* arendsii *'Bridal Veil'; red 'Betty Prior' strikes a contrasting note with the pinks of 'The Fairy' and 'Bonica'. Daisies, gold coreopsis, and red and pink roses provide a lively setting for two vivid sculptures created by Allan Blank. Victorian bench among daisies and lavender. Lavenders, more suited to California's summer droughts, are planted on a berm to give them good drainage on damp Cape Cod. Center: 'Bonica' rose and 'Hidcote' lavender.*

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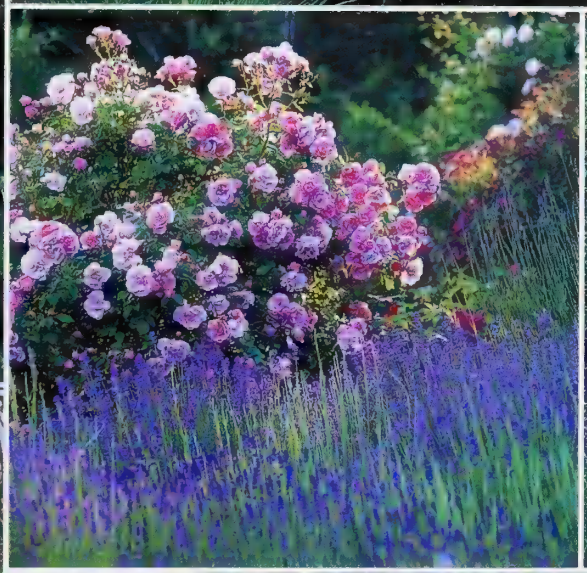
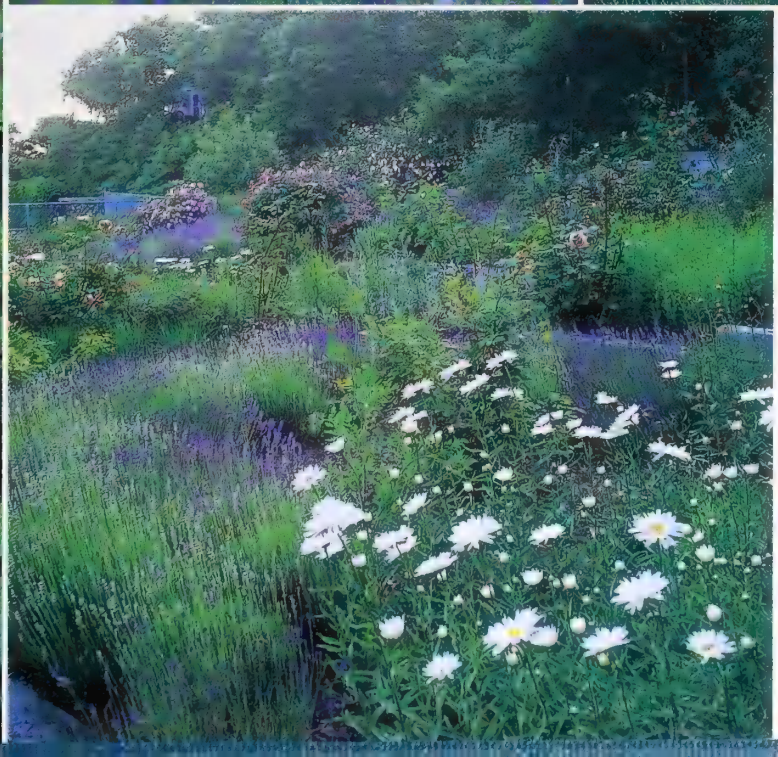




THE RULES OF THE GAME

Decorator Celeste Cooper knows how to get the most out of a room and shows how you can do it, too. Here are four case studies

By Christine Pittel
Photography by Peter Margonelli
Produced by Carolyn Sollis

Chicken wire domes over bronze candlesticks, a fanciful juxtaposition of the raw and the efined, add a note of ethereal mystery to the square maple dining table opposite), adapted from a Jean-Michel Frank original. This page, clockwise from right: The vellum-covered offee table with an ebonized wood base in the living room was designed by Celeste Cooper. A Breuer chair, beside the Christian Liaigre occasional ables in the den, is cushioned in taupe Ultrasuede. A laced linen pillow adds subtle detail to an otherwise imple bed, next to an efficient bedside table. The designer cut rolls of corrugated cardboard into squares to aper the bathroom walls, then sealed the surface with Scotchgard.

"Contemporary doesn't mean stark"

Tall, commanding, and usually draped in black silk ("my refugee-from-a-rice-paddy look"), Celeste Cooper likes to think big. For the living room of a Boston Back Bay brownstone, she chose only a few pieces of furniture, but all on a large scale: two facing sofas, two comfortable chairs, and a huge square coffee table. "I believe in one big surface with room for books, magazines, significant accessories, drinks, and hor d'oeuvres," she says.

Strong, symmetrical geometries composed of rectangles and squares ("I don't do diagonals") ground the space and create a feeling of serenity. The palette runs the gamut from beige to taupe, with crisp black and white accents. The same linen on the sofas is quilted to cover the dining room chairs. "I rarely use printed fabrics," says Cooper. "If there's a pattern, it's woven in." The ultimate effect is Zen simplicity, creating an aura of glamour that has nothing to do with grandeur.

Celeste Cooper's Ten Commandments of Decorating

1. Interiors are shapes in space. Size really does matter. Scale and proportion are everything.
2. I don't care if something is antique or not. What counts is presence, not provenanc
3. The space you leave empty is as important as the space you fill.
4. Chanel said you should get all dressed up with your jewelry on, then look in the mirror and take one thing off. Design is a comparable editing process.
5. Minimalism is always at war with real life.
6. There should be something you discover after you've been in a room for a while—like tailored buttons on a couch.
7. Nothing is too humble to be dismissed. I've wound laundry twine around chair legs and made curtains out of gold metal coffee-filter mesh.
8. Matching is the trademark of an amateur.
9. An object by itself is only an object. Juxtapose it with something else and it becomes a composition.
10. Will needlepoint pillows work in your living room? Only if you use another decorator

"Follow the architecture"

Some decorators would run screaming from this suburban ranchburger in Massachusetts, but not Cooper. "Find what you can use from the architecture, and then go with it—or against it," she says mischievously. In this case, she went with the sliding glass doors and even mimicked their shape by hanging a stark painting in an awkward corner, creating a triptych while making a virtue out of necessity.

The same attitude applies whenever she buys a run-of-the-mill product—like wool carpeting. "I'm always wondering how I can torque it and twist it to make it new," she says. Since these clients collected Japanese ceramics, she took her cue from that aesthetic and cut up and bound the wool sisal like tatami matting. "I like flat rugs, not thick-pile carpets," she explains. "I just want the floor to lie down and play dead."

Clean-lined contemporary furniture fits right in with Asian antiques, creating rooms that are spare rather than empty. "Being modern doesn't mean you have to wipe out the past," says Cooper. "Make it work for today."

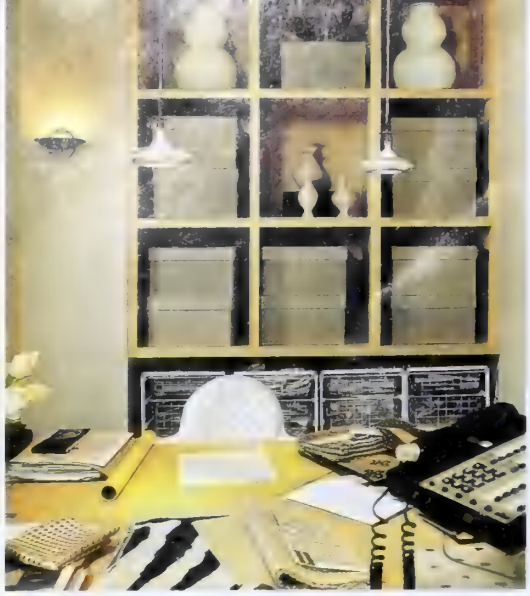
These J. Robert Scott chairs (above), upholstered in woven raffi carry overtones of the 1950s and complement the angular architectur In this context, a Japanese tonsu *chest looks contemporary. Left: Celeste Cooper adds texture with a iron-and-rattan slingback chair by Tom Dixon and, on the Christia Liaigre sofa, throw pillows made from a patchwork of Japanese fabrics from Nuno. Not a fan of traditional drapery hardware, Coope uses the Blome system of stainless-steel cable and clips to hang mesh curtains from Donghia.*

Who would want to obliterate the classic shell of this stately Park Avenue apartment, with its sweeping staircase, graceful plasterwork, and carved pilasters? Not Celeste Cooper, "but that doesn't mean you have to be enslaved by it," she says. Here is her strategy for making a traditional room look fresh and contemporary.

"Restrict your palette," she advises. Dark woods and pale upholstery create a tone poem without jarring colors to distract from the subtle play of shapes in space. "Clean up the lines." Louvered shutters rather than formal swags filter sunlight at the windows. The facing sofas are new yet traditionally styled; Cooper's twist is white linen upholstery instead of traditional damask. "And never lose your sense of humor." Here, sobriety is lifted by a short pleated hemp slipcover on a quirky chair. "It looks like my old gym tunic," says the designer, who once cut up potato sacks and used them as upholstery. Fine antiques brush up against avant-garde accessories to evoke a dynamic tension between old and new.

"Neutrals are the only colors"

Celeste Cooper composes her oomscapes like a modernist, deploying a few good pieces with enough space round them to show off their features. uxtaposition is key to her approach. In he living room (above), a pale vertical mp contrasts with the dark horizontal f an X-legged Christian Liaigre library able. The hard surface is offset by the oft tufted ottoman from Ralph Lauren. An antique French mirror brought in by the clients was underscaled r this expanse of wall; to make it work, Cooper set a large contemporary ase by Olivier Gagnère in front, so you ead them as a unit. The combination holds the wall. Right: More dark horizontals, like the Chinese coffee able, anchor the floating whites. The hrow pillow is covered in Masai Deco cut velvet from Clarence House.



"I'm not of the 'Darling, it's fabulous!' school," says Celeste Cooper. There's re son and ingenuity behind every design move she makes. Her own Manhattan pie a-terre—a small ground-floor apartment with no redeeming architectural features- has to function as both home and office (Cooper splits her time between Boston ar New York). So these 1,200 square feet are as systematized as a Ferrari dashboard. believe in using *all* the space in a room," says Cooper, who pulls the sofa out from th wall and puts a linen-covered table behind it, providing a place for a reading lam and accessories (plus the Christmas ornaments, wallpaper rolls, and bolts of fabric, a stored underneath). The bleached maple paneling in the living room masks touch latch cabinets that open to reveal a pantry's worth of dishes and her out-of-seaso wardrobe. Even the dead space under a windowsill holds stereo equipment.

Clients meeting Cooper for the first time need only look around to see h style in action. Satin, which doesn't have to be fancy, upholsters a funky 1940s cha next to a rusted iron table. Plumbing pipe becomes curtain rods, and a chair wit out arms turns out to be comfortable. The whole point is to relax in these room "We have to be careful not to worship our objects," says Cooper. "Set a glass c that wood table. Use 100-percent linen. Does it wrinkle? So will we."

"Organize and containerize"

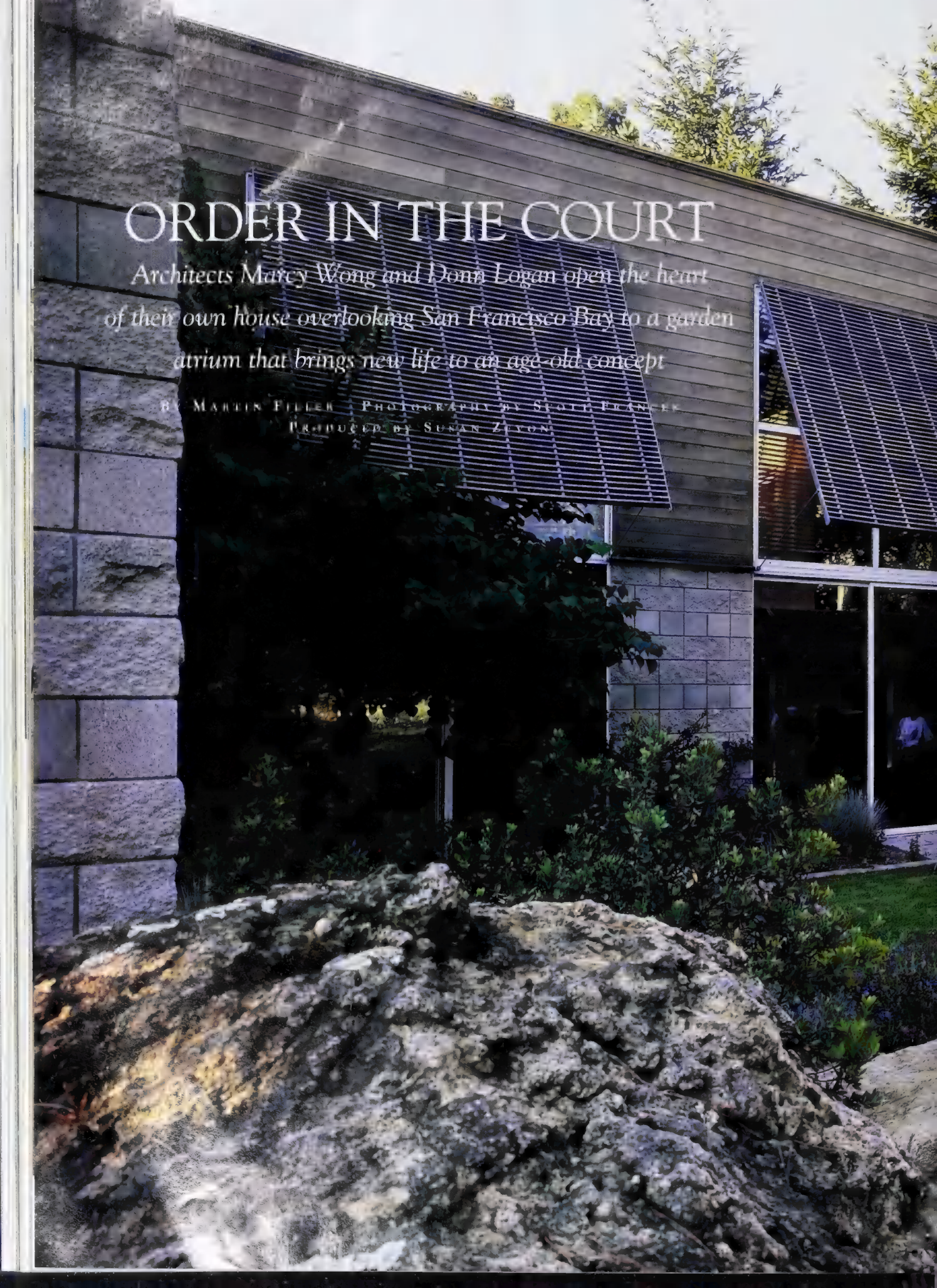
Repetition rules the desk area (top), where a wall of linen-covered boxes and Elfa bins holds samples. Above: Why should books be upright? Celeste Cooper designed a tower of shelves perfect for oversize art tomes. Right: Homey meets high-tech with a plump leather-covered ottoman in front of a Patrick Naggar coffee table on huge rollers. Conventional wisdom vetoes shiny ceilings. Cooper smiles confidently and puts the same shade of Donald Kaufman paint on the walls and ceiling— high-gloss overhead to reflect light.

Once in a while, more is more. Can't afford great art? Even postcards (like the top two pictures on the left) look important when set off by white mats and gilt frames. Notice that the lamps on the brass bistro table are not a pair. French bamboo chairs are upholstered in zebra-patterned silk linen from Clarence House.

"Throw all the rules away"

In Celeste Cooper's new dining/conference room, works of art are hung low, at the right viewing height for people seated at the table, set here with Bernardaud china and Muriel Grateau Venetian glass. White canvas–webbed chairs by Vicente Wolf echo the graphic paneling, while a whimsical copper candelabra is like a scribble in space.

e of Celeste Cooper at home, clockwise m top left: Just beyond the large black rk Luyten painting—the first thing you e as you walk in the front door—is a npse of the designer's office/guest room ith a wall-size bulletin board made of -8-foot sheets of corkboard painted the e cream as the walls. Her tiny bedroom literally a walk-in closet, since behind e fabric cocooning the room she stores hing, shoes (in file boxes), linens, and The sink in the powder room is a pasta owl drilled with drain holes. Makeup ganized on black Japanese trays; white towels are rolled up under the sink.



ORDER IN THE COURT

Architects Marcy Wong and Donn Logan open the heart of their own house overlooking San Francisco Bay to a garden atrium that brings new life to an age-old concept

By Martin Filler | Photography by Scott Frances
Produced by Susan Zevon

The architects' three ons play croquet in the lush courtyard of their house in erkeley, California. The flat oofline unifies a multilevel nterior that subtly echoes the wooded hillside site.

Sometimes the oldest ideas provide the freshest solutions to common problems, especially if they are given an unexpected twist. That was what husband-and-wife architects Donn Logan and Marcy Wong did in creating a superb new house for themselves and their three sons in Berkeley, California, where he is a partner in the large firm ELS and she heads her own small office. The spirit of architectural excellence has long flourished in the Berkeley Hills, the slopes of which are studded with residential masterworks by such major exponents of the Bay Area Style as Bernard Maybeck and William Wurster. The latest addition to that distinguished roster explains the allure this hillside community has cultivated over the past century and suggests why its venerable building tradition is constantly renewing itself.

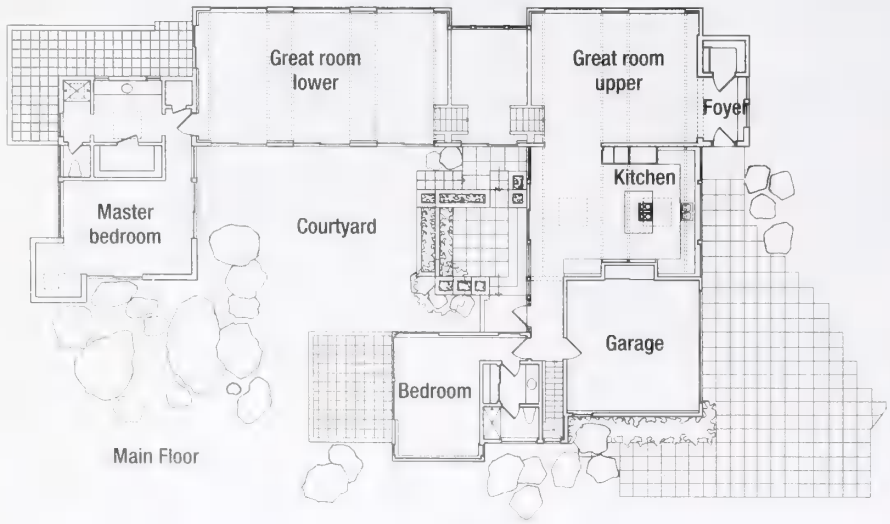
The third-of-an-acre plot that Wong and Logan discovered at the end of a cul-de-sac, handsomely wooded with tall evergreens, studded with huge volcanic boulders, and facing one of the most breathtaking panoramas on the continent—the sunset view across the bay to San Francisco—retains a surprisingly rustic feel for such a built-up neighborhood. The architects were determined to preserve that illusion, and their major challenge was to maximize the natural charms of the setting while giving the small property an air of privacy.

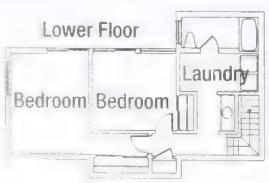
"There's a sense of being hemmed in that's hard to avoid in Berkeley," explains Wong. "We love our neighbors dearly, but didn't want to see their houses or have them see into ours. We were able to site the house so it didn't happen, but at the same time were able to give each room more than one vista toward the outside, including several toward the bay."

To accomplish their goal, the couple employed one of the most ancient of domestic layouts—the courtyard house—but this is no conventional inward-turning atrium scheme in the Mediterranean mode. "We likened it to doing a kind of loft in the hills," says Donn Logan. "As much as Marcy and respect the Bay Area tradition, we identify even more wit the houses of Richard Neutra and Marcel Breuer." Indeed there is none of the wood-lined folksiness or cozy containmen one associates with Maybeck and Wurster, but rather a majes tic interior sweep, flowing effortlessly and flooded with ligh which recalls the modern masters Logan mentions.

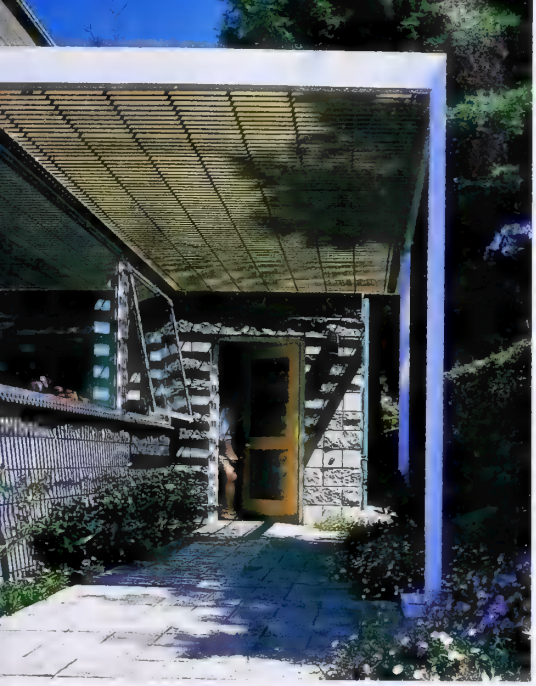
Still, Wong and Logan wanted a greater sense of roo edness than they saw around them. "Very often here, th interface between the building and the ground is not very we resolved—the houses are just boxes perched out over th view," observes Wong. "We wanted this building to grow o of the ground and not look like it was just plopped there." T achieve that, they built the lower portions of the exterior wit horizontal bands of concrete block, alternating smooth- an rough-textured layers to emphasize the ground plane. Th roofline of the main part of the house was also kept at a un form level, even though that wing encloses an interconnecte series of spaces ranging in height from 10 to 18 feet to respon to the slope of the land. Largest of all is the aptly named grea room, used not only for parties and classical music recitals bu on a daily basis for family living.

Although each of the three Logan boys, who are begin ning to reach their teens, inhabit all parts of the house freel domestic tranquillity in the evening was important to the parents. "When you design a house," says Logan, "there ar all those discussions between spouses that come up regardles of our also being the architects. We decided to put our bed room at one end of the house and the boys' at the other, s we don't hear their noise. That worried us a bit when the were younger, but now it turns out to have been the righ thing to do. And if you have a good intercom system, yo know when they need you."





The floor plan (left) focuses on the central courtyard, which gives privacy but also opens to a southern exposure and western bay views. The architect parents placed their bedroom at a far remove from their sons rooms. Opposite, clockwise from top left: Overhead wooden slats gently shade the front entry. In the dining room, a classic 1958 lamp by Poul Henningsen for Poulsen hangs above an expandable table surrounded b chairs by Capellini from Limn, San Francisco. Marcy Wong and Donn Logan in the black-granite-countered kitchen with their boys, who sit beneath another Henningsen lamp. Stairway leading from the dining room to the great room. Fourteen sliding glass doors throughout the house link it to the verdant site. Wooden slats hold and conceal acoustica insulation against the ceiling.



The three Logan boys—Peter, 11; Thomas, 9; and Christo, 13—strike up a brotherly trio in the multifunctional great room, a volume 18 feet high and 75 feet long at its maximum. The lowest portion of the space serves as the living room and home architecture studio for the owners. Above: On the mezzanine level, a computer workstation. Dining room is on the uppermost level.

FOR MORE DETAILS, SEE READER INFORMATION

Sensitively set amid towering trees and massive volcanic boulders, horizontal bands of rough and smooth masonry anchor the house visually to the site. Sliding doors (opposite) merge the master bedroom with the landscape.

DINING OUT

The owner of one of Connecticut's most ravishing gardens, George Schoellkopf likes nothing better than entertaining his friends right in the heart of it—in a charming one-room garden house

By Jane Ellis Photography by Richard Felber

eorge Schoellkopf's garden adjoining his 18th-century Con-cticut farmhouse is a mecca for gardeners and horticultur-s. Always a stop on the prestigious Garden Conservancy ur of private homes, it is designed as a series of "rooms" fined by pale brick walls, clipped boxwood, and flagstone ths. Its one real room—a classic garden house with double ench doors opening onto a gravel terrace—is the perfect ot to entertain when the garden is in full flower.

Although Schoellkopf likes to cook, and does so fre-ently, for this lunch he called on a caterer. It's a choice many busy people are making these days. Rick Spinell of Spinell's Litchfield Food Company provided a menu of light, refreshing dishes that guests could linger over on a warm afternoon. Salmon steaks were grilled early in the morning and served at room temperature. Vegetables, salads, and fruit rounded out the buffet. For dessert, Spinell's locally famous lemon tarts were paired with fresh blueberry compote, and there were tender cookies to nibble on with the coffee. With the food taken care of, the host had more time to set the table, arrange flowers, and head out into the garden.

Schoellkopf has furnished his clapboard garden house (opposite) with refined and rustic pieces—a Dutch brass andelier hangs from the ceiling and a hand-hewn pitchfork leans against a wall. The table is set for lunch with pristine white linen, Canton china, and French hand-blown glass. A mass of hydrangeas and phlox decorates the simple wooden buffet. Top left: On the gravel terrace an English laundry copper holds lantana *and* plectranthus. *Above right: George Schoellkopf (on the right) with his companion, Gerald Incandela, exercise Alba on an abandoned 18th-century post road.*

Caterer Rick Spinell's lunch buffet includes (counterclockwise from top left): red cabbage, endive, and Gorgonzola salad next to beet and pine nut salad; herbed onion and orange salad; grilled Bay of Fundy salmon with sun-dried tomato and fresh herb stuffing alongside baked squash and plum tomatoes shaped into fans; melt-in-the-mouth shortbread and button cookies. Opposite: Buttery lemon triangle with a dollop of blueberry compote.

RECIPE FOR THIS MEAL STARTS ON PAGE 114 FOR MORE INFORMATION

The following recipes are from Rick Spinell of Spinell's Litchfield Food Company

RED CABBAGE AND GORGONZOLA SALAD

- ½ **pound green cabbage, cored and sliced thin**
- 2 **pounds red cabbage, cored and sliced thin**
- 4 **cups boiling water**
- 1 **Granny Smith apple, peeled, cored, and grated**
- 1 **to 2 tablespoons rice wine vinegar**
- **Salt and freshly ground black pepper to taste**
- 1 **teaspoon sugar**
- ¼ **cup minced onion**
- ½ **teaspoon fennel seeds**
- 2 **medium Belgian endives, trimmed and separated into spears**
- ½ **cup crumbled Gorgonzola cheese**
- ½ **cup toasted pecans or walnuts**

Place cabbage slices in a large bowl. Add boiling water and stir until wilted. Drain well. Mix together cabbages, apple, vinegar, salt, pepper, sugar, onion, and fennel seeds in a large bowl.

Place cabbage salad in the center of a serving platter. Arrange endive spears around the outside of the salad. Sprinkle cheese and nuts over the salad. Serves 6 to 8.

ROASTED BEET AND PINE NUT SALAD

- 1 **teaspoon plus 2 tablespoons olive oil**
- 3 **pounds red beets, washed, and trimmed**
- ½ **teaspoon balsamic vinegar**
- ½ **teaspoon lemon juice**
- ½ **teaspoon fennel seeds**
- ½ **teaspoon salt**
- **Freshly ground black pepper to taste**
- ½ **cup toasted pine nuts**

Oil a baking dish with 1 teaspoon olive oil. Add beets and ¼ cup water. Cover tightly with aluminum foil. Bake in a preheated 350°F oven for about 1 hour, or until cooked through. Remove pan from oven. Remove foil. Cool. Peel beets, slice and cut into ¼-inch sticks. Place in a large bowl and set aside. Mix vinegar, lemon juice, fennel seeds, salt, and pepper together in a small bowl. Slowly whisk in remaining olive oil.

Pour dressing ov[illegible] and mix thoroughly. Top with pi[illegible] erves 8 to 10.

PECAN SHORTBREAD

- ½ **cup plus 2 tablespoons unsalted butter, softened**
- ¼ **cup sugar**
- **Pinch of salt**
- 1 **teaspoon vanilla**
- 1 **scant cup all-purpose flour**
- ½ **cup chopped pecans**

Cream butter, sugar, salt, and vanilla in a bowl with an electric beater until light and fluffy. Gradually stir in flour until incorporated. Mix in pecans.

Spread dough ¼ inch thick on a piece of waxed paper. Freeze until hard, about ½ hour. Remove dough from freezer and cut into 2-inch squares.

Place squares 2 inches apart on a parchment-lined baking sheet. Bake in a preheated 350°F oven 20 to 25 minutes or until golden brown. Remove pan from oven. Slide paper from pan onto a wire rack to cool shortbread. Makes about 2 dozen pieces.

BUTTER BUTTON COOKIES

- ½ **cup plus 2 tablespoons unsalted butter, softened**
- ¾ **cup confectioners' sugar**
- 2 **small egg whites**
- 3 **tablespoons heavy cream**
- 1 **teaspoon vanilla**
- ½ **teaspoon lemon zest**
- 1 **cup plus 2 tablespoons pastry flour**

Cream butter and sugar in a bowl with an electric beater until light and fluffy. Gradually stir in egg whites, cream, vanilla, and lemon zest. Stir in flour.

Place ½ teaspoonfuls of batter 1 inch apart on a parchment-lined cookie sheet. Bake in a preheated 350°F oven for 12 to 15 minutes. Remove pan from oven. Slide the paper from the pan onto a wire rack to cool cookies. Repeat process with remaining batter. Makes about 4 dozen cookies.

GRILLED SALMON STEAKS AND TOMATO-HERB STUFFING

- 1 **8-oz. jar sun-dried tomatoes packed in oil**
- ¼ **cup fresh basil leaves**
- 1 **tablespoon fresh cilantro leaves**
- 2 **tablespoons fresh dill sprigs**
- ¼ **cup fresh parsley leaves**
- ½ **cup black kalamata olives, pitted, and chopped**
- 1 **teaspoon salt**
- 1 **garlic clove, peeled**
- 2 **tablespoons balsamic vinegar**
- 8 **7-ounce Bay of Fundy salmon steaks, 1-inch thick, skin left on, seasoned with salt and freshly ground black pepper to taste**

Place tomatoes and oil, basil, cilantr dill, parsley, olives, salt, garlic, and vineg in a food processor. Process until ingredien are roughly chopped.

Place about 2 tablespoons tomato-he stuffing between the tails of each salmo steak. Wrap salmon tails around filling ar tie with butcher's twine. Grill steaks on preheated hot grill for about 4 minutes p side. Steaks can also be baked on parchment-lined baking sheet in a 400° oven for 12 to 15 minutes. Serves 8.

SUMMER SQUASH AND PLUM TOMATO FANS

- 8 **small yellow summer squash cut in half lengthwise**
- **Olive oil**
- 8 **plum tomatoes, stem ends trimmed, cut in half, and sliced very thin**
- **Salt and freshly ground black pepper**
- **Fresh thyme leaves**
- **Fresh basil leaves, chopped**

Place squash halves skin-side up on cutting board. Cut each half into 5 th slices lengthwise, leaving stem end intac Place on a lightly oiled baking sheet. Bru top with oil. Place tomato slices betwee the squash slices. Repeat until squash fanned out with tomato slices. Brush light with oil. Sprinkle with salt, pepper, thym and basil to taste.

Bake in a preheated 375°F oven for 15 20 minutes, or until vegetables are cook through and top is lightly browned. If ve etables appear dried out, moisten with pa juices. Serve immediately. Serves 8.

ORANGE AND ONION SALAD

- 2 **tablespoons honey**
- 1 **tablespoon freshly squeezed orange juice**
- 1 **teaspoon chopped fresh thyme**
- ¼ **teaspoon dried lavender**
- 4 **naval or blood oranges, peeled, and sliced into ⅛-inch-thick rounds**
- 2 **medium red onions, peeled and thinly sliced**

Mix together honey, orange juice, thym and lavender in a bowl. Set aside.

Overlap orange and onion slices on serving platter. Drizzle dressing over the to Serves 6.

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LEMON TRIANGLES WITH
BLUEBERRY COMPOTE

For crust:
- 1 cup unsalted butter, softened
- ½ cup confectioners' sugar
- ¼ teaspoon salt
- ¾ teaspoon vanilla
- 2 cups plus 2 tablespoons all-purpose flour

For filling:
- 7 eggs, room temperature
- 2½ cups sugar
- 2 tablespoons lemon zest
- ⅔ cup fresh lemon juice
- Pinch of salt
- ¼ cup all-purpose flour

For serving:
- Confectioners' sugar
- Blueberry compote (recipe follows)

Prepare crust: Cream butter and sugar together in a mixing bowl. Mix in salt and vanilla. Gradually stir in flour until a soft, smooth dough forms.

Press the dough into a 9-by-12-inch pan. The dough should be of an even thickness. Bake in a preheated 350°F oven for 15 to 20 minutes, or until light golden brown. Remove pan from oven and set aside.

Prepare filling: Place eggs in a bowl of an electric mixer and beat until frothy. Gradually beat in the sugar, lemon zest, lemon juice, salt and flour until smooth and slightly thickened.

Pour filling over prebaked crust. Bake in a preheated 350°F oven for 35 to 40 minutes, or until top of filling is set and lightly browned. Remove pan from oven. Cool. Cut dessert into 6 squares. Cut each square diagonally to form triangles. Dust with confectioners' sugar and serve with blueberry com-pote. Serves 12.

BLUEBERRY COMPOTE

- 1 cup sugar
- 1 tablespoons freshly squeezed lemon juice, strained
- 4 tablespoons freshly squeezed orange juice, strained
- 2 cups fresh blueberries

Place sugar, lemon juice, and orange jui in a saucepan and bring to a boil. Add 1 cu blueberries and continue to cook for 3 mi utes, stirring constantly. Remove pan fro heat. Cool. Place mixture in a food proce sor and process 20 seconds. Pour into a bo and stir in remaining blueberries. Cov bowl with plastic wrap. Set aside. Mak about 1¾ cups. ■

Travel

Continued from page 46

began our hike above it, winding through thick rhododendron woods not yet in bloom. Then the climb rose steeply into billowing gray-green clouds that cast inky shadows on the forests and lakes below, dumped rain in the valleys, but bypassed us. At lunchtime we huddled together behind a lichen-encrusted boulder, sheltered from the winds raging at 1,736 feet, and feasted on dark bread, fresh goat cheese, smoked salmon sprinkled with lemon juice, stout, and ginger biscuits.

This delicious bounty had come from a goat farm we discovered on the drive. The modest house advertised homemade cheese. Twenty little goats pranced among abandoned equipment and heaps of construction material in the farmyard. Inside, tables were laden with jars of grapefruit marmalade, lemon curd, rose hip jelly, soda breads, and pickled cucumbers. The cheeses, aged and powerful or young and mild, were stacked in the refrigerators. Already alarmed by the pile of delicacies I had gathered on the counter, Bill widened his eyes further when the red-haired proprietress [illegible] into the room on stiletto heels, wearing a décolleté blouse, tight sk[illegible] seriously applied makeup. "Audre[illegible]ws's sister?" he whispered to me as she tallied our goods.

The farm turned out to be an irresistible temptation for some of us. As Bill put it to one of the boys, "We drive anywhere near that goat farm and your mother is like a drunk passing a bar—can't help turning in." Ms. Meadows and I did get to be quite good friends.

For the lore about mountainous Achill Island, our farthest day trip north, we read aloud in the car about Grace O'Malley, a 16th-century pirate who stashed her bounty in some of the myriad caves in Clew Bay. Marriage was a secular arrangement for the Gaelic clans in 1500, renewable or not after one year. On the anniversary of her marriage to Richard Burke (the story goes), feisty Grace shouted down from the ramparts to her husband staggering home from war, "I dismiss you!" And furthermore, she would keep the castle, as the 15th-century stone tower is called. We understood Grace's penchant for ocean voyage after poking around the dismal fortress, built to discourage the constant attack of marauders. The square column of single dank rooms rises four stories above the rocks and the wind wails around the walls. This is where baby Theobald was dumped into a caretaker's arms by his swashbuckling mothe

Reminders of earlier civilizatio lurk around every bend in Conneman One hot day, I strolled idly down o road for miles, stopping at the duck far to buy eggs, looking into everyone front garden, and marveling at the num ber of derelict tricycles a single fami could collect. The prickly gorse a tracted bees with its gaudy yellow flov ers releasing waves of coconut ar almond scent in the sun. I had slowe down to breathe in the sweetness whe an old man, carrying a stash of seawee under his arm, paused to speak to m Pointing down to Gorteen Bay below u he confided, "'Tis a great secret, but th scientists are digging up 6,000-year-o remains down there, the very plates th ancients ate from." The newspaper ha reported as much. But somehow, comin from him, the story was more vivid— part of an ongoing tale. ■

To rent your own house in Ireland, contact the Irish Tourist Board at 800-223-6470. Two brochures to ask for are "Elegant Ireland" and "Irish Farmhouse Holidays."

Hatsy Shields writes regularly for House Beautiful on travel and gardening.

the neighbors seem to have their noses in the air, there's probably

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T. coarsely ground black pepper
Salt, to taste

Stir together butter, molasses and lemon juice with a fork. Cover and refrigerate. Rub chops on both sides evenly with pepper. Grill chops over medium hot coals for 12-15 minutes, turning once. Top each chop with molasses butter. Serves 4.

trient information per serving: Calories 376, Protein 35 g., Fat 22 g., Sat. Fat 12 g., Cholesterol 136 mg., Sodium 21[illegible] mg
rk Data: USDA Handbook 8-10 (1991) ©1997 National Pork Producers Council in cooperation with the National Pork Board

TASTE
WHAT'S
NEXT
pork
The Other White Meat.

Continued from page 51

A visit to Denver should include a trip to the mountains that inspired "America the Beautiful"—yes, they do turn purple at sunset

prints and dried flower arrangements. Small garden statuary and patio accessories are available in the blue-shuttered Summerhouse, Ltd. (314 Columbine St.; 303-321-2509).

Every city should have a Tattered Cover Book Store (2955 E. First Ave.; 303-322-7727 or 800-833-9327). Described by *The New York Times* as "the best bookstore in America," it offers 350,000 titles on four floors and sofas and comfortable chairs that invite leisurely browsing. An espresso bar is on the ground floor, and a restaurant, furnished like a library, on the fourth floor.

Art and craft galleries first discovered LoDo, and now some thirty are open in the evening of the first Friday of each month throughout the year (303-820-3139). Many of the galleries are clustered along Wazee Street, between 14th and 18th streets. On Larimer Square, Squash Blossom (1428 Larimer St.; 303-572-7979) is well regarded for southwestern pottery, both contemporary and antique, and turquoise jewelry. Cry Baby Ranch (1422 Larimer St.; 303-623-3979) brims with cowboy nostalgia. Next door, J. Howell Gallery (1420 Larimer St.; 303-820-3925) carries contemporary ceramics and paintings by Colorado artists.

Denver is rich in Victoriana. Two stores with extensive inventories of European as well as American antiques are Eron Johnson (451 N. Broadway; 303-777-8700) and Metropolitan Antique Gallery (1147 N. Broadway; 303-623-3333). Stuart Buchanan (1530 15th St.; 303-825-1222) carries European furniture and accessories. Smaller antiques shops are concentrated on the ten-block strip of South Broadway between Mississippi and Asbury streets, especially in the 1400 and 1500 blocks.

RESTAURANTS At lunch or dinner, only a few restaurants insist on a jacket and tie, and the menus carry spicy southwestern beef and game as well as dishes enlivened by Asian spices. This is the town to sample buffalo, which tastes like lean beef. The Buckhorn Exchange (1000 Osage St., 303-534-9505; lunch, $7 to $14; dinner, $20 to $40), which dates to 1893 and is filled with trophy heads of bison, elk, and deer, offers a western menu of beef, buffalo, and game. Buffalo hump and other authentic frontier dishes have made The Fort (19192 Hwy 8, Morrison, 303-697-4771; dinner from $30 per person), half an hour west of downtown, a favorite. For Denver's version of Tex-Mex stop at the Blue Bonnet Café, (457 S. Broadway, 303-778-0147; lunch or dinner, $5 to $7), a casual bar and restaurant famous for its homemade chips and salsa, battered chile rellenos, and margaritas served in salt-encrusted glasses.

Mel[illegible] and Janie Master, former owners of Jams New York restaurant[illegible]erate Mel's Bar and Grill (235 Fillmore St., 303-333-397[illegible], $25 to $40), where they serve American cuisine wi[illegible]terranean notes. The Masters also own Starfish (300 Fil[illegible]., 303-333-1133; dinner, $25 to $45), which specializes in fish. Also in Cherry Creek are Barolo Gr (3030 E. Sixth Ave., 303-393-1040; dinner, $35 to $40), whic serves northern Italian dishes; Papillon Café (250 Josephin St., 303-333-7166; dinner, $20 to $50), which has comfortab booths and excels in dishes of French origins touched by th Pacific Rim; and Chinook Tavern (265 Detroit St., 303-39 0044; dinner, $30 to $40), named after the warm southweste wind, which emphasizes continental and German dishes suc as wild mushroom strudel and jäger schnitzel. In LoDo, Tomn Tsunami's (1432 Market St., 303-534-5050; dinner, $26 $40) serves sushi and imaginative Pacific Rim food, such Szechuan duck pizza. Enoteca LoDo (1730 Wynkoop St.; 30 293-2887) is an after-dinner wine bar with a cigar room.

ACCOMMODATIONS For a historic downtown hotel, choo between the venerable Brown Palace near the Civic Cent and the Oxford in LoDo, both designed by Frank E. Edbrook The 237-room, 1892 Brown (321 17th St., 303-297-3111; do bles and suites, $205-$775) is famous for its eight-story atriu lobby where afternoon tea is served daily, and for the Pala Arms restaurant. A National Historic Landmark, the Brow has rooms decorated with period-style furnishings. The 8 room Oxford (1600 17th St., 303-628-5400; doubles, $12 $169), smaller and livelier than the Brown, has been refu bished to its 1891 decor.

Bed and breakfast accommodations in historic centrall located mansions are also available: Queen Anne Bed Breakfast (2147-51 Tremont Pl., 303-296-6666; doubles, $8 $165); the Victorian Castle Marne (1572 Race St., 303-33 0621; doubles, $85-$200), and at the Capitol Hill Mansio (1207 Pennsylvania St., 303-839-5221; doubles, $90 to $155

EXCURSIONS A visit to Denver should include a trip into th mountains that inspired "America the Beautiful"—yes, th do turn purple at sunset. Denver owns extensive parklands the foothills, including Red Rocks Park and Amphitheate famous for its sandstone monoliths that are remnants of th ancient mountains that preceded the Rockies. The park, c Route 26 one mile south of the Morrison Exit off I-70, offers memorable view of the High Plains and the city.

Buffalo Bill's Museum and Grave (apex of Looko Mountain, Exit 256 off I-70) presents an interesting pe spective on the taming of the Wild West, the demise of th buffalo, and the fall of Native American cultures in exhibi that explore the life of the Old West's most famous characte A buffalo herd grazes 20 miles west of Denver at Exit 250 c I-70. These 40 bison are direct descendants of the last wi buffalo herd. ■

Ania Savage is the editor of a forthcoming hiking guide to the Colorado Rockies.

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GRILLS GO HAUTE

It's not only ranges that are looking sophisticated these days—barbecues, too, are acquiring a streamlined versatility. Weber's new super-sized natural gas grill (left) comes already assembled—a first for the company. The Summit 625 Series Gas Barbecue has six stainless-steel burners, a stainless-steel shelf, and two work surfaces to give the cook plenty of space to spread out, $2,800. (And for backyard cooks with questions on preparing or cleaning the grill, food safety or recipes, help is available now through Labor Day on Weber's hot line, 8:00 A.M. to 6:00 P.M. Call 800-GRILL-OUT.) Right: An electric barbecue from T-Fal works indoors and out. With dishwasher-safe nonstick grill plates that prevent smoking, the All Season Maxi Barbecue is practical for both kitchen and backyard use, $129.99. Left: You can pick the colors for the stucco-finish sides and tile work-surfaces of Robert H. Peterson Co.'s outdoor cooking center. MasterChef Custom Outdoor Cooking Center, Regal 11, which has a sideburner for cooking vegetables and warming sauces, is equipped with six heavy-duty burners and three separate controls $3,500 to $4,000. *Mary-Ellen Weinrib*

BACKYARD TIMER

This mini-grill from Grilla Gear keeps track of the time when you barbecue, $9.95.

LIGHT MY FIRE

There's no need for lighter fluid when you use Weber's aluminized-steel RapidFire Chimney Starter. Just add crumpled newspaper under charcoal, ignite with a match, and you have hot coals within minutes. Extra protection is provided by the fold-out handle and heat shield, $14.99.

FLAVOR STICKS

Herb branches, slivers of sugarcane, spice sticks, and lemongrass add more style and taste to grilled foods than metal skewers. Right, from the left: Put wedges of fresh pineapple—dipped in melted butter and rolled in cinnamon—on a vanilla bean and grill briefly. Cookbook author Steven Raichlen threads marinated shrimp on sugarcane and brushes them with a dark rum glaze as they grill. Vegetables develop a lemony taste when grilled on lemongrass—here *cipolline* and red onions get the treatment. A thin slice of star fruit grilled on a cinnamon stick makes a low-cal lollipop. Use rosemary branches for chicken kabobs. *Jan*

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Continued from page 62

an easel, and a piece of drapery." That began to change when Albert Bierstadt, famous for his landscapes of the American West, set up an atelier in the Tenth Street Studios and installed Indian artifacts. Then William Merritt Chase moved into the building in 1878. "He was an obsessive collector—Far Eastern bric-a-brac, brass pots and lanterns, musical instruments," says Blaugrund. "As soon as he sold a painting he bought something new to go in his studio." This artistic clutter was highly publicized in journals of the day, and the painter himself even gave away photos of the interior as souvenirs. As part of the Parrish exhibition, interior designer John Christensen has created a setting reminiscent of Chase's elaborate studio, with Javanese curios, musical instruments, tapestries, and samovars.

Although artists continued to call the Tenth Street building home until it was demolished in 1956, its heyday ended in the first decade of this century. Prominent American collectors, who favored old masters and the Barbizon School, looked to Europe for paintings. And as the number of commercial galleries grew, the whole system for exhibiting art began to change. Chase himself turned toward immortalizing the female figure and the marvelously jumbled backdrop receded in importance.

It's curious to note that at about the time the Tenth Street artists enjoyed their greatest popularity, between 1860 and 1890, their peers across the ocean were starting a revolution. While Chase captured the busy look of his immediate environment, Monet, Renoir, and Pissarro headed for the open air, and once the Impressionists broke with 19th-century academic traditions the course of painting was never the same.

"The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists" is at the Parrish Art Museum from June 8 through August 10. For information, call 516-283-2118. ■

Ann Landi is a contributing editor of ARTnews.

Twice Blessed

Continued from page 92

Blank has planted large blocks of neutral color—a fifteen-foot patch of white bearded iris, an elongated skein of gray lamb's-ears, deep green walls of privet—to rest the eye and help anchor the display of red, buff, and blue.

From June through August, the Blanks escape the torrid heat of Napa for the cooler shores of Chatham on Cape Cod, arriving just as their second garden awakens to its own vibrant bloom. Flower colors here are similar to those in the California garden, but the selection of roses and perennials is entirely different. There are no heirloom varieties, only a few hybrid teas. Instead, Blank has mass plantings of 'The Fairy,' a pink polyantha, and easy-care modern roses like the deeper pink 'Bonica,' with the rosy reds of 'Showbiz' and 'Betty Prior.' All have looser blossoms with fewer petals, which does much to give the garden its casual grace.

"What was really important was to make this a low-maintenance garden," says Blank. "The 'Bonica' is here because it works—it's in bloom all the time."

Instead of iris, the "great shot of white" in the perennial beds is 'Alaska,' the hardy Shasta daisy, in wide drifts between the tumbling rosebushes. In June and July, the daisies provide a brilliant contrast to a field of true English lavender *(L. angustifolia)*, in the varieties 'Hidcote' (dark blue), 'Munstead' (medium blue), and 'Alba' (white). "The lavenders bloom in sequence," Blank notes.

Wildflowers self-sow freely in the Chatham garden, especially Queen Anne's lace, a favorite that has no place in Blank's tidy California flower beds. "I like penstemons in arrangements with roses, and sometimes on the Cape I go out to pick some, then remember I don't have them here. But I do have Queen Anne's lace, lovely with my single-petaled roses. Unless I'm passionate about something, I don't plant it in both places. I would rather have the variety." ■

the home we live in

(under continuous assault by kids, dogs and salespeople)

the people we love

(but not when snoring)

who we are

(let's see, what day of the week is this?)

the money we spend

(funny, it was here a minute ago)

the world around us

(could use a little help)

Our home

Weekdays at 11 am and
Saturdays at 12:30 pm on

Lifetime
Television for Women

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "The Fun of Refining," page 66.

32 GRACE NOTES **Rosemary plant**—Joy Creek Nursery; 503-543-7474; and Forest Farm; 541-846-7269. **Place cards**—Mrs. John L. Strong (R), 699 Madison Ave., 5 fl., New York 10021; 212-838-3775. **Stamps,** Merian Botanical Prints—U.S. Postal Service.

38 LIGHT UP YOUR LANDSCAPE *Outdoor lighting sources:* **Greenlee** (M), 1300 Hutton, Ste. 110, Carrollton, TX 75006; 972-466-1133. **B-K Lighting** (M), 2720 N. Grove Industrial Dr., Fresno, CA 93727; 209-255-5300. **Fiberstar** (M), 2883 Bayview Dr., Fremont, CA 94538; 800-327-7877. *Lighting displays:* **Light Point,** 846 Santa Cruz Ave., Menlo Park, CA 94025; 415-327-1010. **Mecox Garden Center,** 257 County Rd. 39A, Southampton, NY 11968; 516-287-5015. *The Landscape Lighting Book* by Janet Lennox Moyer (1992, John Wiley & Sons).

54 INDEPENDENCE DAYS *Pages 54 and 56: Architect:* **Nick Noyes,** Nick Noyes Architecture, 522 Second St., San Francisco, CA 94107; 415-512-9234. *Contractor:* **R. Schreiber Construction,** 11000 Falstaff Rd., Sebastopol, CA 94572; 707-823-3002. **House size:** 2,500 sq. ft. **Lot size:** 13 acres. *Structure type:* wood frame. *Exterior materials:* cedar shingles. **Roof,** compostion shingles, Elk Prestique, Elk Corp. (M), 4600 S. Mill Ave., Tempe, AZ 85282; 800-879-4355. **Insulation,** batten board—Owens Corning (M), One Owens Corning Pkwy., Toledo, OH 43659; 800-447-3759. **Windows,** custom—Sebastopol Window Co. (M), 9775 Mill Station Rd., Sebastopol, CA 95472; 707-823-8796. **Doors,** custom—Sebastopol Window Co., see above. **Floors,** polished concrete with redwood inlay in main rooms. **Cabinets,** custom wood and Formica Colorcore cabinets—R. Scheiber Construction, see above. **Lighting**—Lightolier (M), 5801 Christie Ave., Emeryville, CA 94608; 510-601-5900. *Living room:* **Sofas and chairs**—Dunkirk & Assoc. (T), 2 Henry Adams St., #380, San Francisco, CA 94103; 415-863-7183. **Armoire**—Evelyne Conquaret Antiques (R,T), Showplace Square West, 550 15 St., San Francisco, CA 94103; 415-552-6100.

58 RISOM REVIVAL *Designs by Jens Risom:* **Armless lounge chair,** #654LC, $525; **side chair** with webbed seat and wood back, #666C, $318; **side chair** with webbed seat and back, #666-WB, $345; **stool,** #667Y, $237—Knoll Studio (R,T), 105 Wooster St., New York 10012; 800-445-5045.

60 HOW TO GROW A CHAIR **Richard Reames,** Arborsmith Studios, 1607 Cave Camp Rd., Williams, OR 97544; 541-846-7188. *E-mail address:* arborstu@magick.net. *Web site:* www.magick.net/arborstu.

66 THE FUN OF REFINING *Pages 66 to 73: Designer:* **Jeffrey Bilhuber,** Bilhuber Inc., 330 E. 59 St., New York 10022; 212-308-4888. *Dining room:* **Chair slipcovers,** unbleached cotton, RL1463-1—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Curtains,** wool—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. **Lucite drafting stool**—Plexi-Craft; 212-924-3244. **Wallpaper,** hammered Native American paper; **bamboo & lacquer bookcases; split reed wallcovering; bronze mirror cube tables**—Bilhuber, Inc., see above. **Paper lantern,** Isamu Noguchi—Akari Gemini (M); 805-563-5444. **Armless chair**—Bilhuber Inc., see above. **Fabric** on armless chair, Naugahyde—Decorator's Walk, see above. **Carpet,** Moroccan wool—Brooke Pickering (M); 212-780-9125. **Low table,** custom, lacquered by—Davida Marks (M), 229 N. Madison St., Allentown, PA 18102; 610-821-5708. **Carpet,** China Maize squares—Rosecore Carpet (T), 979 Third Ave., New York 10022; 212-421-7272. **Low Zen table; High Zen table; cube tables**—Bilhuber, Inc., see above. **Canoe seat,** $42—L.L. Bean (R, MO); 800-221-4221. *Pool:* **Folding chairs**—Steamer America (R), Cobourg, Ontario, Canada; 905-373-1762. **"Palazzo" furniture**—John Goode Imports (R); 213-655-6484. *Bedroom:* **Curtain fabric,** India silk Ikat, L65800—Decorator's Walk, see above. **Trestle desk,** custom—Bilhuber, Inc., see above. **Chest of drawers**—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021; 212-772-1122. **Guatemalan mortar side table**—Tucker Robbins (R), 366 W. 15 St., New York 10011; 212-366-4427. *Dressing area:* **Cotton rug**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Silk curtain fabric,** Ondée plissé by Yves Gonnet textiles—Blumenthal Inc. (T), 979 Third Ave., New York 10022; 212-752-2535. *Bathroom:* **Copper sink** in lacquered straw table, rattan and bamboo—Bilhuber, Inc., see above.

74 COUNTRY CLASSICISM *Pages 74 to 79: Designer:* **Virginia Witbeck;** 516-537-0693; fax: 516-537-7536. **Candelabra**—Mary Mahoney (R), 351 Worth Ave., Palm Beach, FL 33480; 561-655-8222. **Garden chandelier on rope; Chinese-style tray tables; daybeds,** $2,500 (as shown); **safari stools; wine rack,** custom—Virginia Witbeck, see above. **Bath towels; bath mat; bedcover; bed linens**—Porthault at Mary Mahoney, see above.

80 THE SHOW GOES ON *Pages 80 to 83: Designer:* **Mariette Himes Gomez,** 506-504 E. 74 St., New York 10021; 212-288-6856. **Dining chairs,** antique late Georgian—Hinson & Co., (T), 979 Third Ave., New York 10022; 212-688-5538. **Seat covers on chairs,** designed by Amanda Keep—Woolworks (R), 1260 Third Ave., New York 10021; 212-861-8700. **Upholstered chair; desk chair; ottoman; table**—Ainsworth & Noah (T), 351 Peachtree Hill Ave., Atlanta, GA 30305; 404-261-1302. **Lamps**—Marvin Alexander, Inc. (T), 315 E. 62 St., New York 10021; 212-838-2320. **Carpet,** antique—Doris Leslie Blau (R), 724 Fifth Ave., New York 10019; 212-586-5511. **Table; mirrors,** antique—Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10021; 212-744-4923. **Desk,** antique—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003; 212-673-6644. **Refectory table**—Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212-758-1970. **Sofa**—J. Garvin Mecking Antiques & Decorations (R), 72 E. 11 St., New York 10003; 212-677-4316. **Andirons**—Alan Moss (R), 436 Lafayette St., New York 10003; 212-473-1310. **Accessories**—Yale R. Burge Antiques Inc. (T), 305 E. 63 St., New York 10021; 212-838-4005; Woodard & Greenstein (R), 506 E. 74 St., New York 10021; 212-988-2906. **Window treatments,** Queen Charlotte, woven, beige—Hinson & Co. (T), see above.

84 TABLE SETTINGS BY A CRAFTS CONNOISSEUR *Pages 84 to 87:* **Crystal glasses,** Merlot #2742; **Celeste candlesticks,** #2698; **Salsa pitcher,** #2732/90—Galleri Orrefors Kosta Boda (R,T), 58 E. 57 St., New York 10022; 212-752-1095. **Loom chair,** Jockey furniture—Larsen (T), 232 E. 59 St., New York 10022; 212-462-1300. **Blue Macchia centerpiece,** designed by Dale Chihuly—Charles Cowles Gallery (R), 420 W. Broadway, New York 10012; 212-925-3500. **Napkin ring,** designed by Chunghi Choo—Chunghi Choo, c/o Univ. of Iowa, School of Art, Iowa City, IA 52240. **Day bed,** in Anastasia fabric—Larsen, see above. **Sculpture,** designed by Marc Leuthold—LongHouse Foundation Gallery, PO Box 2386, East Hampton, NY 11937; 516-329-3568. **Painting**—Leni Schwartz, 507 Camino del Monte Sol, Santa Fe, NM 87501; 505-982-2074. **Table** on wheels, designed by Warren Platner—Knoll (R,T), 105 Wooster St., New York 10012; 212-343-4000. **Rosewood table,** designed by Anthony Beverly to order—Woodworks (M), PO Box 220, Stephentown, NY 12168; 518-733-6095. **Candlesticks,** #69513; **Caram portrait vase**—Galleri Orrefors Kosta Boda, see above. **Flameware casseroles,** designed by Ka Karnes—Garth Clark Gallery (R), 24 W. 57 St., New York 10019; 212-246-2205. **Hand-carv chair**—Hans Hokanson (M), PO Box 996, East Hampton, NY 11937; 516-324-2566.

88 TWICE BLESSED *Pages 88 to 93:* Two of Chotsie Blank's favorite nurseries: **Whiti Nursery,** 900 N. Crane Ave., St. Helena, CA 94574; 707-963-5358. **Pickering Nurseries,** Kingston Rd., Pickering, Ontario, Canada L1V 1A6; 905-839-2111; catalog, $4.

94 THE RULES OF THE GAME *Pages 94 to 101: Designer:* **Celeste Cooper,** Repertoire, 5 Harrison Ave., Boston, MA12118; 617-426-3865. *Pages 94 and 95: Dining room:* **Chairs**—De nis Miller (T), 306 E. 61 St., New York 10021; 212-355-4550. **Fabric on chairs and sofa,** Luste oatmeal—Decorator's Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Table**- M terpiece, 65 Bodwell St., Avon, MA 02322; 508-580-0021. **Chicken wire domes**—Takashima (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Console**—Kochman, Reidt & Hai (R,T), 471 Page St., Stoughton, MA 02072; 617-341-4782. *Living room:* **Sofa**—McLaugh Upholstery, 132 Bucknam St., Everett, MA 02149; 617-389-0761. **Chairs**—Neidermaier (R, 120 Wooster St., New York 10012; 212-966-8631. **Coffee table**—Masterpiece, see above. **Zag side table**—Leavitt and Weaver, through Randolph & Hein, 232 E. 59 St., New Yo 10022; 212-826-9898. **Wooden side table**—Christian Liaigre for Holly Hunt (T), 979 Th Ave., New York 10022; 212-755-6555. **White lamp**—Repertoire, see above. **Athey shades** Finelines (R), 79 Walnut St., Peabody, MA 01960; 508-977-7357. *Den.* **Chair**—Marcel Bre through ICF (T), 305 E. 63 St., New York 10021; 212-750-0900. **TV cabinet and drawers** Kochman, Reidt & Haigh, see above. *Bathroom:* **Corrugated paper** on wall—Kate's Pape (R), 561 Broadway, New York 10012; 212-941-9816. *Bedroom:* **Bed**—Repertoire, see above. **S table**—Masterpiece, see above. **Stool**—Jacques Carcanaques Gallery (R), 106 Spring St., N York 10012; 212-925-8110. **Light**—Repertoire, see above. *Pages 96 and 97:* **Sofa**—Christ Liaigre for Holly Hunt, see above. **Coffee table**—Masterpiece, see above. **Wicker & ir chair**—Tom Dixon for Repertoire, see above. **Pale wood chairs with curved arms**—J. Rob Scott (T), 979 Third Ave., New York 10022; 212-755-4910. **Chair fabric,** Raffia—Old Wo Weavers (T), 979 Third Ave., New York 10022; 212-355-7186. *Pages 98 and 99: Living roo* **Sofas**—Ralph Lauren Home Collection (T), 1185 Ave. of the Americas, New York 10036; 2 642-8700. **Small pillow** on sofa, Masai Deco fabric—Clarence House (T), 979 Third Av New York 10022; 212-752-2890. **Coffee table**—Charles Gracie (R,T), 1010 Lexington Av New York 10021; 212-861-1150. **Tufted chair; ottoman**—Ralph Lauren Home Collection, above. **Vases**—Repertoire, see above. **White lamp; carpet**—Holly Hunt, see above. **Slipcover side chair**—Decorative Custom Upholstery, 10 Willowdale Ave., Port Washington, NY 110 516-883-2446. **Library table** behind sofa—Christian Liaigre for Holly Hunt, see above. *Pa 100 and*•*101: Living room:* **Sofa**—Delta Upholstery (M), 423 W. 55 St., New York 10019; 2 265-7333. **Sofa fabric**—Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Strip side chair; coffee table**—Patrick Naggar through Arc (R,T), 2345 A. Harper St., Jacksonvi FL 32204; 904-359-0618. **Side chair fabric,** Regency Stripe—Hickory Business Furniture (M 900 12 St. Dr. NW, Hickory, NC 28601; 704-328-2064. **Ottoman**—Leavitt & Weaver, see abo **Bookcases**—Frank Petronio for Repertoire, see above. **Chair fabric,** Zebra, velvet s #32730/1-0—Clarence House, see above. **Maryland chair**—Arata Isozaki, architect, 34 W. 15 S New York 10011; 212-633-6223. **Wall console**—26 Street Antiques (R), 122 W. 26 St., New Yo 212-627-4700. *Bedroom:* **Round mirror**—James Grafstein Ltd., 236 E. 60 St., New York 100 212-754-1290. **Side table**—Agnes Comar at Repertoire Inc., 318 Boylston St., Boston, MA 021 617-426-0060. **Bed; black lamp**—Repertoire, see above. **Sheets**—Archipelago through Rep toire, see above. *Master bath:* **Shower curtain fabric,** Ondine #4115—Manuel Canovas (T), 9 Third Ave., New York 10022; 212-752-9588. **Kroin sink fixtures**—Hastings (M), 30 Commerc St., Freeport, NY 11520; 516-379-3500. *Dining room:* **Dining table skirt,** winter silk—J. Rob Scott. see above. **Lamp** over table—Flos (M), 200 McKay Rd., Huntington Sta., NY 11746; 5 549-2745. **Candelabra** by Frank Evannou, Paris, similar—Repertoire, see above. **Chairs**—Patri Wolf for Neidermaier, see above. **Black lamp**—Leavitt & Weaver, see above. **Stool**—Jacques C canaques Gallery, see above. **White console**—Frank Petronio for Repertoire, see above. *Pow room:* **Sink,** Steve Stewart crackle bowl, drilled—Gordon Foster (R), 1322 Third Ave., New Yo 10021; 212-744-4922. **Kroin sink fixtures**—Hastings, see above.

102 ORDER IN THE COURT *Pages 102 to 109: Architect:* **Donn Logan,** ELS/ Elbasani Logan Architects, 2040 Addison St., Berkeley, CA 94704; 510-549-2929. **Marcy Li Wo** Marcy Li Wong Architect, 2251 Fifth St., Berkeley, CA 94710; 510-843-0916. *Landscape arc tect:* **Ron Lutsko,** Pier 1½, The Embarcadero, San Francisco, CA 94111; 415-391-0777. C *tractor:* **Van Catlin Construction,** 4053 Harlan St., Emeryville, CA 94608; 510-428-10 **House size:** 4,400 sq. ft. **Lot size:** 100′ x 130′. *Structure type:* reinforced concrete masonry u and wood frame. *Exterior materials:* concrete masonry unit and 1x6 cedar siding. **Wood ceili and exterior sun shades,** Ventwood, Howard Manufacturing Co. (M), 21255 Ave. of the Am icas South, Kent, WA 98032; 206-395-7170. **Windows**—General American, available throu Guarantee Glass, 15 Espee Ave., Richmond, CA 94801; 510-237-9646. **Sliding glass doo** Lanai—Guarantee Glass, see above. *Interior materials:* **Lighting**—Poulsen Lighting (M), 32 Meridian Parkway, Fort Lauderdale, FL 33331; 954-349-2525. **Hardware**—Schlage (M); 8 847-1864. *Dining room:* **Chairs,** Mondo by Capellini—Limn and Co. (R,T), 290 Townsend S San Francisco, CA 94107; 415-543-5466. *Upper great room:* **Eames lounge chair**—Herman Mi for the Home (M), 855 E. Main Ave., PO Box 302, Zeeland, MI 49464; 800-646-4400. **Rug** Slater/Marinoff & Co. (R), 1823 4 St., Berkeley, CA 94710; 510-548-2001. *Kitchen:* **Refrigerat** Amana (M); 800-843-0304. **Range**—Thermador (M), 5119 District Blvd., Los Angeles, C 90040; 213-562-8100. **Table**—Zia, 1310 10 St., Berkeley, CA 94710; 510-528-2377. **Kitch chairs**—Body Form, Danko (M), 102 Cyprus Ln., Red Lion, PA 17356; 800-882-5300. *Bedroo* **Wall hanging**—Marcy Li Wong, see above. **Rug**—Slater/Marinoff &Co., see above.

110 DINING OUT *Pages 110 to 113:* **Hemstitch linen tablecloth,** $200; **hemstitch linen na kins,** $15/ea.—Calvin Klein Home Collection (R); for stores: 800-294-7978. **Salmon**—Certif Quality Bay of Fundy Salmon (R); 800-490-3863. **Food**—Spinell's Litchfield Food Compa (R), On-The-Green, PO Box 1581, Litchfield, CT 06759; 860-567-3113.

120 A LA CARTE **Weber's Summit series 625 gas barbecue,** $2,800; **Weber Rapidf Chimney Starter,** #87886, $14.99—Weber-Stephen Products Co. (R); for stores: 800-99-WEB **T-Fal's new electric all season maxi barbecue,** #78971, $129.99—T-Fal (M); for stores 800-3 8325. **Red mini-timer,** $9.95—Grilla Gear, a division of General Housewares Corp. (M); stores: 800-545-4411. **MasterChef outdoor cooking center Regal MasterChef cabinet,** as show #5580-D-2 houses Regal II gourmet barbecue #3198-66, $3,500 to $4,000—Robert H. Peters Co. (R), 530 Baldwin Park Blvd., City of Industry, CA 91746; 818-369-5085.

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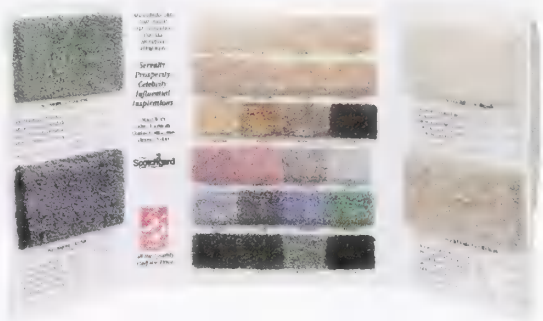

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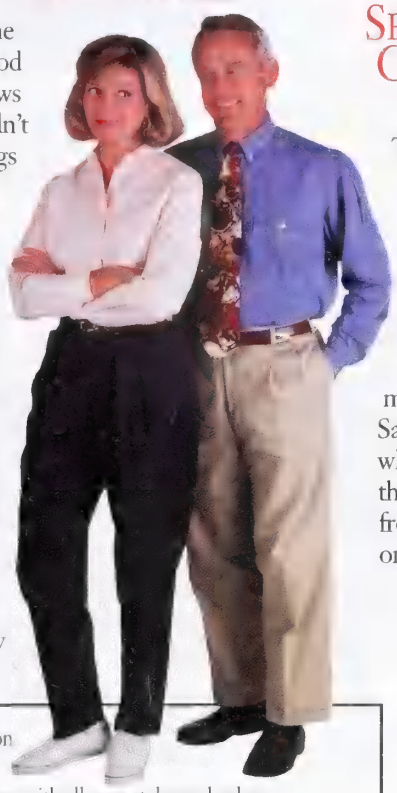

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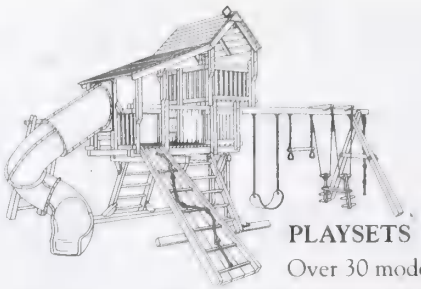

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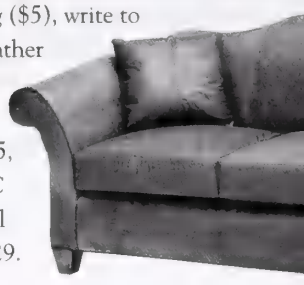

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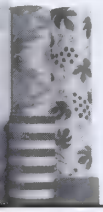

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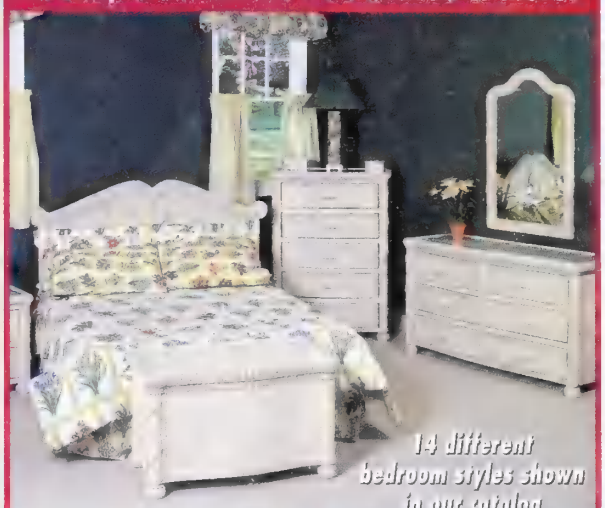

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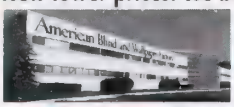

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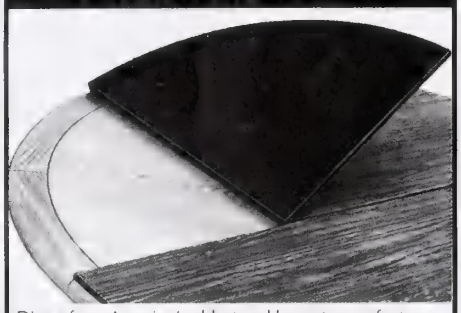

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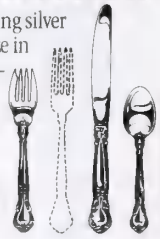

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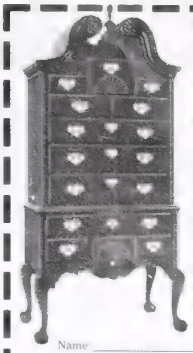

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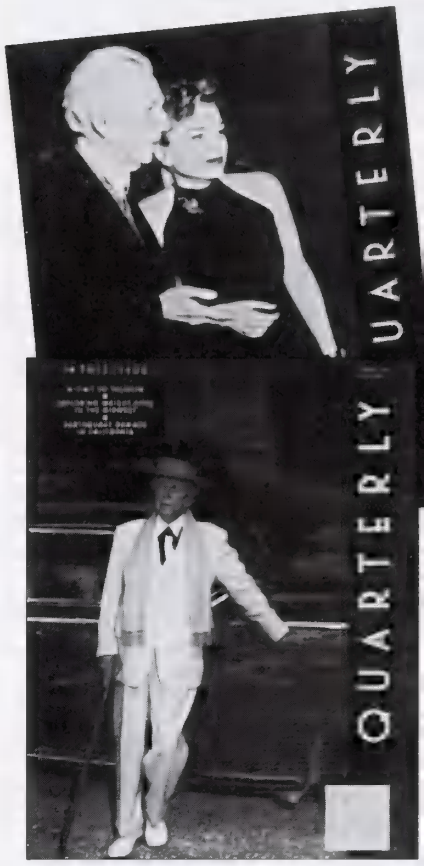

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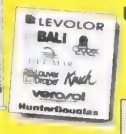

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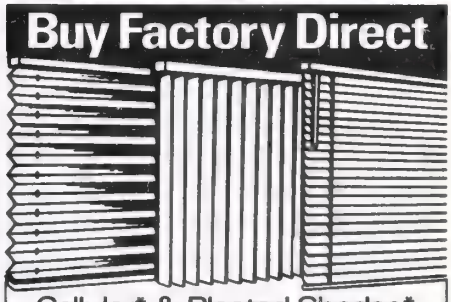

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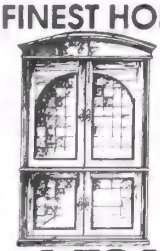

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OUR FURNITURE, OUR SELVES

By Phyllis Theroux

I have a friend whose living room is dominated by two expensive, overstuffed sofas that flank a coffee table like the pair of lions on the steps of the New York Public Library. They are show sofas, not intended for naps or Popsicle-eating children. Their spotless, perfectly slipcovered backs rise flawlessly above high down-filled cushions that seem too good to sit upon without asking their permission.

It is a beautiful room, large and light-struck, overlooking a harbor full of sailboats in the summertime. The walls are hung with watercolors. Baskets of ferns catch the sun. Still, there is something roped-off and intimidating about the room—as if the furniture were more important than the people in it.

"Your sofas scare me," I tease my friend who laughs as she follows me toward the porch, where I can spill coffee or let the newspaper slip to the ground without raising her homeowner's insurance premiums. In fact the living room is a mirror reflection of my friend, who is brilliant, beautiful, and not unlike her own sofas, can be a bit intimidating, too.

By way of contrast, I have another friend whose budget is too small to afford rugs, central heating or, for that matter, a decent paring knife. She has more children than chairs, yet her house is filled with a kind of soup-on-the-stove hospitality that motivates me to drive ninety miles one way just to see her. She, too, has created a house that is a logical extension of who she is.

Zinnias stuck in Mason jars line the kitchen windowsill; the woodwork is painted in bright Mediterranean colors; a trestle table in the dining room doubles as an arts and crafts workshop. The effect is that of a radiant still-life in progress, and I am at home the minute I cross the threshold—even though there is little, beyond my friend, to greet me on the other side.

We feel at home when we are in the presence of someone who is welcoming and offers what she has without reservation—whether it be a down sofa or a tree stump with a cushion. The opportunity to sit quietly—or even to take a nap—in an atmosphere of acceptance and tranquillity is what we want in our own home as well. And the closer we can align who we are with what we have around us, the more harmonious we feel.

Different rooms reflect different aspects of us, some of them more presentable than others. My friend of the daunting living room rarely makes her bed. I am continually tempted to leave the dishes in the sink, but cannot bear to have my living room in disarray. And every morning I sit with a cup of coffe in a wing chair by the fireplace and gaze upon the living roo the way one might meditate upon a painting.

As the sun rises, I admire how the light comes throug the window, streaks across the sofa back and wraps itself aroun a brass bowl full of hydrangeas. I am an amateur sculptor. Th clay busts of several women I have seen only in my imaginatio are positioned behind a pile of moonstones picked off a beac on Martha's Vineyard. Several pots of geraniums rest on eithe side. I have never furnished a room that pleases me more.

There is a rocking chair, covered by a sheepskin rug, long love seat, two wing chairs, and a coffee table that holds variety of games for children to play in front of the fireplac An upright piano sits against a wall. This particular configu ration has not changed for many years. Like my personality, have settled into it—for the time being.

Our relationship to our furniture is highly metaphor cal. People rearrange it for roughly the same reasons that the rearrange their lives—when they are bored, uncomfortabl or need to make room for something new, like a baby or th Sheraton-style chest that a friend was going to give to Good will if I did not claim it. It was large, heavy, and difficult t transport, but too beautiful to refuse.

There was only one place for it to go: behind the livin room sofa, which meant that the table that was already ther had to be moved. I found a place for the table next to th front door, which meant that the chest it displaced had to b relocated. I put the chest beneath the living room windo which meant the library table had to be taken out of the roo

Now I was in the kitchen, removing a round table t the garage, replacing it with the library table that was a muc better place to eat. But to make it fit I needed to reposition th refrigerator, which meant I had to tear out two kitchen cab nets that I put outside by the laundry room to hold cans o paint and garden tools. By the time I had finished I had move most of my furniture downstairs into a new position and re painted the kitchen as well.

The Sheraton chest is now a working member of th household, holding Christmas candles, tablecloths, and shee music in its drawers. Its polished cherrywood top gleams be neath a bowl of flowers. Finding room for it was well worth m while. Then, too, rearranging furniture is good aerobic exe cise, gives me a sense of being in charge of my destiny and, no infrequently, gives me something else as well—like my passpo that had slipped behind the piano and my glasses that I foun beneath a chair. ■

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